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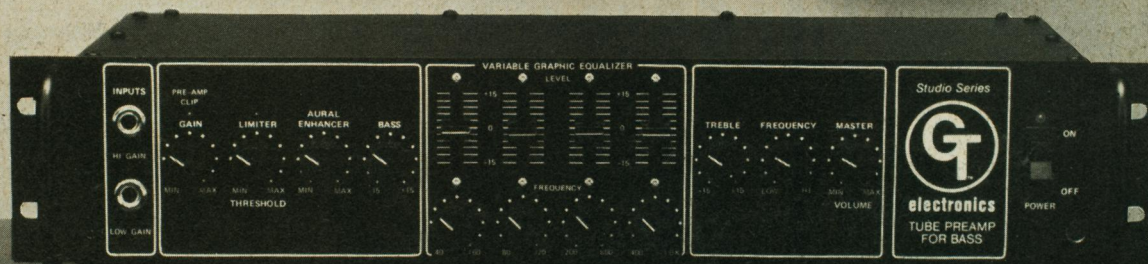
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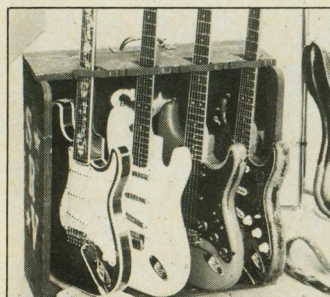
VOL. 6, NO. 6 NOVEMBER 1985

FEATURES

THE SLICKEE BOYS ARE COMING TO SHAKE UP YOUR NEIGHBORHOOD

The new thing on the block looks like Frank Zappa stepped on it—but their music will shake you up.
By Rafael Alvarez

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COVER STORY STEVIE RAY VAUGHAN: IT'S STAR

TIME! The Texas blues maestro is rapidly moving to the forefront of guitar stardom. Until recently, his name was bandied about by the likes of Clapton and Keith Richards as the young hotshot to watch. Now, with a tour of large stadiums and a new record, the hero has arrived.
By Bruce Nixon

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JOHNNY WINTER DO PLAY ROCK AND ROLL

How appropriate that we should feature a story about this white blues wailer in the same issue as our cover piece on Stevie Ray. Do you think it's coincidence? Give us a little more credit, okay?
By Steven Rosen

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BUYER'S GUIDE TO UNDER-\$600 GUITARS, including A NAMM SHOW ROMP WITH EDWARD THE V

You'll find this next installment of our pull-out Buyer's Guide tucked into the centerfold. As an added bonus this issue, we've included a special story on Edward Van Halen: our hero visits the NAMM show and we get to listen in on his inner mental ramblings.
Edited by Mark Bosch

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STEVE LYNCH: THE SIGNATURE IS FOR REAL Steve Lynch's two-handed guitar exploits with Autograph (not the Russian one, the American one) have garnered him critical acclaim. Here's how he does it, in our words and in his own.
By Tim Bradley

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THE EDGE: U2's NOT-SO-SECRET WEAPON The Edge has gradually become known to guitar players as the driving force in a band that doesn't like personality cults. His guitar chops are blazing new trails for the definition of lead.
By Bruce Nixon

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DEPARTMENTS

THE WHAMMY BAR Special events like the Keith Richards/Ron Wood jam with Lonnie Mack and the Stevie Ray Vaughan ax battle with George Benson are enshrined here for posterity

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GUITARS ON VIDEO This issue we focus on the simple pleasures and acute observations to be found on Homespun Videos

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TUNE-UPS Arto Lindsay, Blackie Lawless, Chris Bonacci, Randy Hansen—what a grouping

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COLLECTOR'S CHOICE Yes, our perennial favorite, the centerfold, is back, this time with a cool Dobro-type instrument, the Hollywood

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TRADING LICKS Our most popular column has been turned into a Ritchie Blackmore competition for this issue. The winners are

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TOWARD BETTER SOUND The guitar and the computer are coming closer these days. Peter Mengaziol explains

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RECORDINGS Jeff Beck has finally released his much-awaited album. For the word on this and other issues, check out page

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WAX MUSEUM We take you back to a more romantic time, the sixties in San Francisco. Wear flowers in your hair and read Gene Santoro's wisdom

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THE WOODSHED

By now you've found the embarrassing typo on last issue's masthead:

that was a Black Strat Jimi was playing on our cover, not a white one. And our Hendrix discology had a couple of legit albums in the "boot-leg" section. And—John Nady pointed out to me recently—where was Randy Hansen in our Hendrix issue? Well, you'll find him this issue, and the other mistakes are obvious, but

we get to 'em eventually.

That's our style—a little loose but still the cutting edge. Let me introduce you to a new face on our masthead. Mark Bosch has been our technical editor since he came aboard to edit the first of our new Buyer's Guides in the July issue.

Welcome aboard, Mark.

—Noë the G.



Bosch (in red pants, next to G.E. Smith) on tour with Elliot Easton.

JOHN BELLISSIMO

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Trevor Rabin. Yes. Purists may lament that Yes's newest member isn't eminently documentable. Progressive Rock fans point to his work with Jack Bruce, Manfred Mann and three solo albums, plus his international reputation as one of Rockdom's most dynamic and skilled guitarists. And you can bet that sits just fine with Chris, Jon and the boys. Yes. And Trevor uses D'Addario XL 130 strings.



GUITAR WORLD

Nov., 1985 Vol. 6, No. 6

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Cover Photo of Stevie Ray Vaughan with a Hamilton guitar custom-ordered by Billy Gibbons for Stevie, photographed by **Ian Campbell**

GUITAR WORLD is published bimonthly by Harris Publications, Inc., 1115 Broadway, New York, N.Y. 10010. Single copy price: \$2.50. Submission of manuscripts, illustrations and/or photographs, must be accompanied by a stamped, self-addressed envelope. The publisher assumes no responsibility for unsolicited material. Copyright © 1985 by Harris Publications, Inc. All rights reserved under International and Pan American Copyright Conventions. Reproduction in whole or in part without written permission of the publisher is strictly prohibited. Subscription rate in U.S. and Canada: \$30.00 for twelve (12) issues. Printed in U.S.A.

Jeff's Convertibles

In the years that I've known Jeff Beck, he's always demanded the most out of his playing and his equipment. You can hear it from the Yardbirds to his new album "Flash"; from his pickups to his amps. Jeff's never been in an ad before. I've never had musicians in

my ads. It's a first for both of us. But this seemed like a natural.

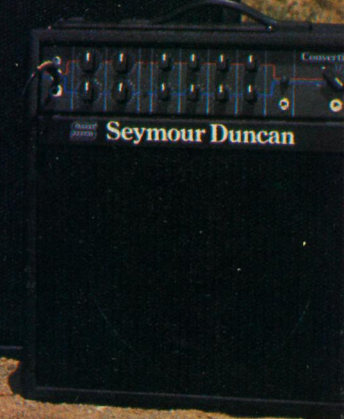
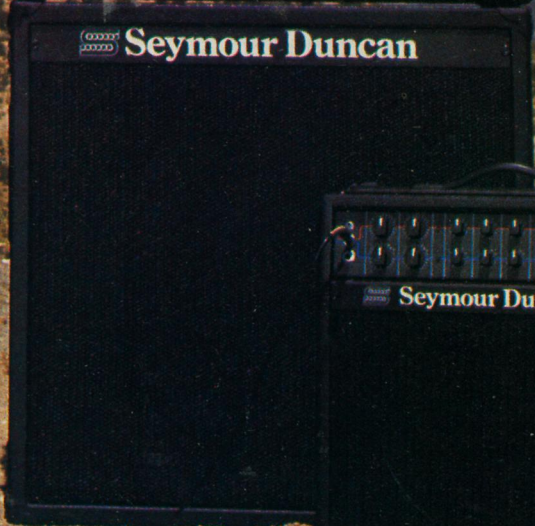
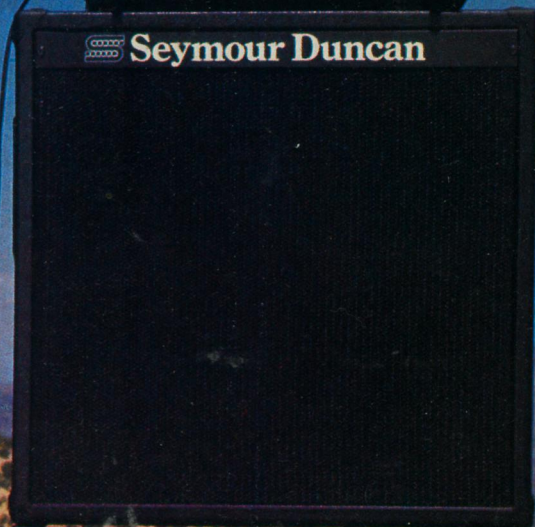
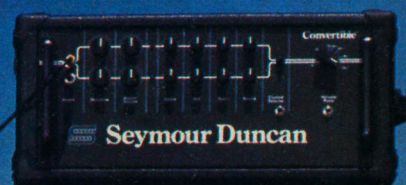
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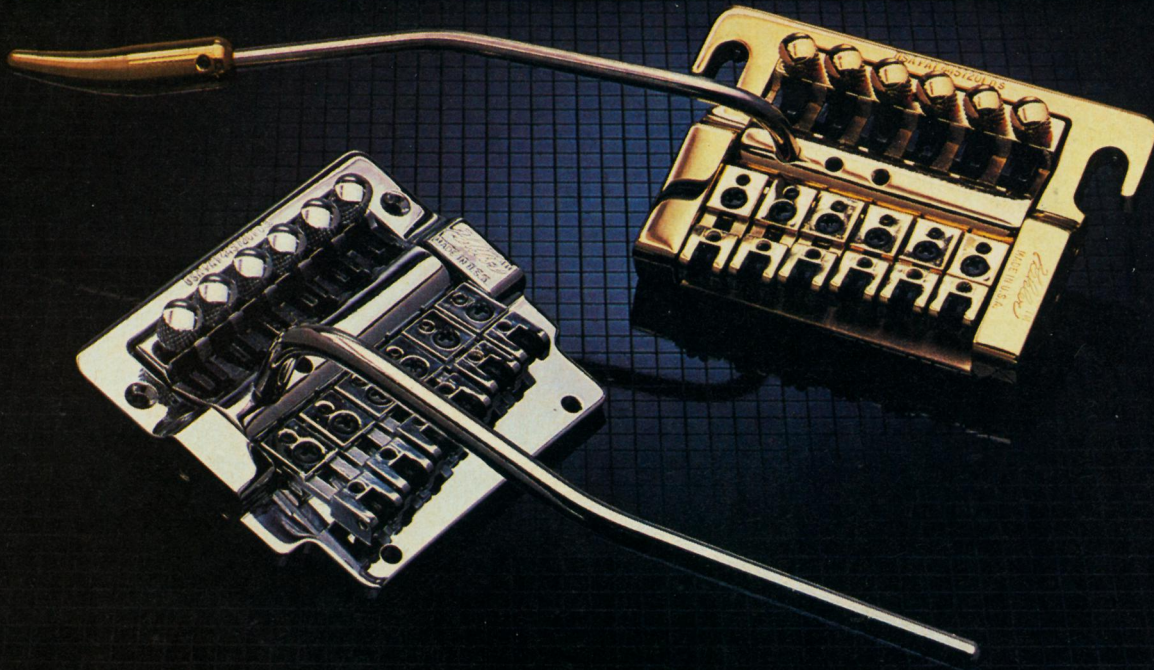
Jeff does, check out my Convertible combos and full-on stacks at your local Seymour Duncan authorized amp dealer.



For more information, write: Seymour Duncan, 203 Chapala Street, Santa Barbara, CA 93101

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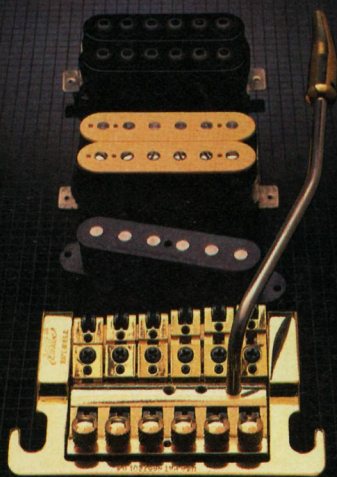
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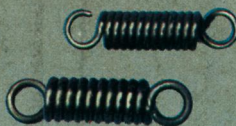
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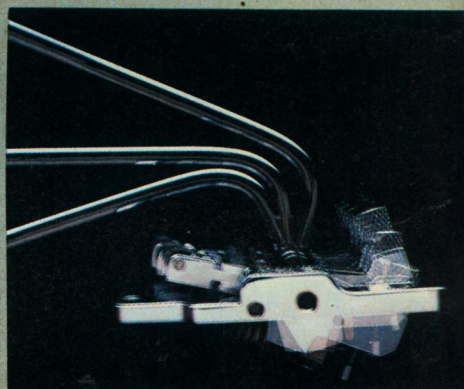
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SOUNDING BOARD

Hendrix Lives!

As a Hendrix disciple, I was pleased to see and read an entire work on my main man in music. Never in the history of rock images, have I seen so much talented work. (Mr. Santoro,) pictures of Electric Lady Studio were a gift for me. Your interviews with Cox/Redding/Mitchell have style.

I hope that your staff will continue this devotion to Jimi, whose spirit continues to create strange and bizarre things and encounters with the real world through his music, even today.

Pierre Lavoie
Mont-Laurier, Quebec

I was really stunned to read your article about Roger Mayer in the Hendrix issue. I knew that in the late seventies, he had a company named "Tychoabrae" making Octavias. I've been looking everywhere to find either a unit for sale or info about Mr. Mayer. I would appreciate it if I could get either an address or phone number for Mr. Mayer.

Well, besides that, I'd like to say this to you and all your staff: Congratulations to GW on your Hendrix issue. It's great to read that you've "dug deeper" than the usual info presented on Jimi. Also nice to see previously unpublished great photos. Besides pleasing die-hards like myself, I see efforts like yours maybe helping to turn younger people on to his music. I think it's a weird twist to find kids that think J. Priest and Van Halen are musical gods have hardly heard Jimi; that they don't know the origin of the present "musical language"—which, after all, has as much to do with kicking up a wall of sound and playing the amp as it does with playing the guitar.

Keith Bollinger

Keith, we've lost your address, so please get in touch. Roger Mayer is doing quite well, setting up a factory to mass-produce his new line of "tube-sound preamps" and other electronic wonders under the Aztec name. Until the real unveiling, watch these pages. Fan mail to Roger may be sent to him at this magazine, and we will forward them to him.

—GW Editor

First of all, I would like to congratulate you on your excellent Fifth Anniversary issue featuring Jimi Hendrix. I enjoyed it immensely.

I would like to correct one statement made by Gene Santoro concerning the liner notes I wrote for *The Jimi Hendrix Concerts LP's* (Reprise 22306-1). Gene stated that "Bleeding Heart" (also known as "C-Sharp Blues") was written by Jimi Hendrix and not Elmore James as stated in my liner notes. Elmore James recorded this song in 1962 just prior to his death in 1963, and the song is credited as being written by Elmore and another person whose last name is Sehorn. While I'm not certain exactly which LP this song was originally released on, you can hear it on a

re-issue LP entitled *Got To Move* (Oxford OX/3242) from Italy. It appears that this record was also issued on the Charly label in England.

One real error in my liner notes that I would like to correct concerns my statement that Chris Wood and Steve Winwood of Traffic jammed with the Jimi Hendrix Experience at the "Winterland Arena" concert in San Francisco, October 1968. This was an assumption on my part which was supposed to be verified before the LP was released, since they had the tapes. Due to deadlines, this information was likely never checked until after the release of the LP. In fact, the gentleman who played flute during a jam with Hendrix on "Are You Experienced?" as detailed in my notes was Victor Gonzalez. The keyboard contributions on some other songs were by Herbie Rich of the Buddy Miles Express,

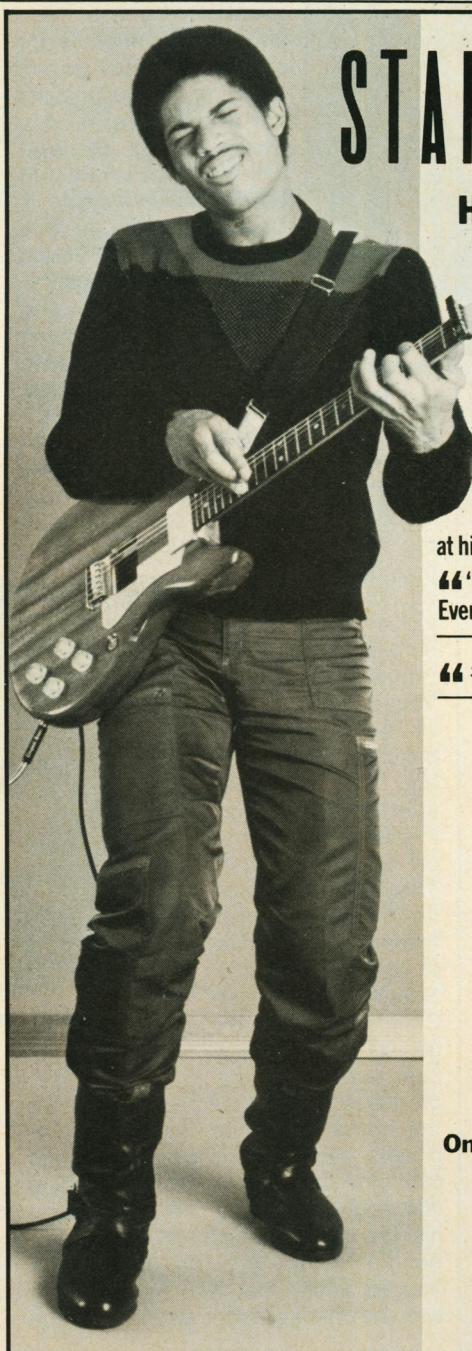
one of the opening acts at the "Winterland Arena" shows. I apologize to all for this error.

As to Gene Santoro's question, "What happened to all of Jimi's Strats?" and other equipment in "Axes: Bold As Love," I would like to offer the following information. During an information search through some files of the Mike Jeffreys Estate (Hendrix' manager) I located a letter concerning equipment left behind after Jimi's death. The detailed list included the following:

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(Continued on page 26)



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THE WHAMMY BAR

News and notes on guitarists in the field.

It was the last night of **Lonnie Mack's** two-night stand at the Lone Star Cafe in New York City and the word was out that something special was going to happen. My first thought was that **Stevie Ray Vaughan** would show up with his beat-up sunburst Stratocaster. Wrong. With celebrities in attendance such as Dylan, Paul Simon, Mick Jagger and Adrian Belew I knew something big was going to take place. Midway through the Whammy king's first set he called for his special guests to join him and out comes those two string-benders from the world's greatest rock and roll band, **Keith Richards** and **Ronnie Wood**. By this time, the Lone Star was filled to capacity with fans standing on their toes to catch a glimpse of a healthier looking Keef and a smiling Woody. Richards strapped on a late model sunburst Les Paul that was plugged directly into a rented Mesa Boogie amp and Woody was sporting a late model Gibson Flying V with a bound body and a Fender Twin. Flanked by his chain-smoking comrades, Lonnie Mack counted off a rocker in G. The three guitar aces then proceeded to exchange solos, riffs and chordal fills much to the delight of the SRO crowd that engulfed the stage. Dressed in a white dress shirt and black suit jacket, Richards displayed the style of guitar that made the Stones sound the way they do. Meanwhile, Woody puffed on a cigarette and amused the crowd with bottleneck guitar performed with what looked like a Philips screwdriver. Not to be outdone by his English companions, Lonnie Mack cut through with his most inspired solos of the evening leaving both Richards

and Wood smiling with delight. After the first song, it appeared that Richards and Wood were done for the night, but Mack wasn't going to let them off that easy. Shifting gears into a slow blues number that must have lasted fifteen minutes, Mack, Richards and Wood pulled out

and pulled off a vast vocabulary of classic blues fills leaving the crowd dizzy with excitement. Overall, it was a fitting tribute to a guitarist who has been tearing up fretboards for a long time. [—Mark Bosch]

... Guitar enthusiasts let out a collective scream when **George Benson** took the stage to jam with **Stevie Ray Vaughan & Double Trouble** at this year's Kool Jazz Festival in New York. Benson, resplendent in white tux and black bowtie, was on hand for this Kool Jazz tribute to John Hammond. George performed such jazz staples as "Cherokee" and "Stompin' At The Savoy" with the likes of Buck Clayton, Ray Bryant, Harry Sweets Edison and the great Benny Goodman. But when he strolled out onto the stage with his blond Ibanez hollow-

body under his arm, he put his jazz chops on the shelf and rocked out with a vengeance. Stevie Ray looking Texas-sharp in his white cowboy hat with matching white boots and gray baggies, spurred Benson on in this spirited game of one-upmanship. They stood toe-to-toe, laughing and trading fiery licks while bassist Tommy Shannon, drummer Chris Layton and organist Reese Wynans beat out a blistering groove in E. After nearly bringing down the house with their respective fire-powers—Benson running octaves up and down the neck and unleashing blinding flurries of single notes, Stevie Ray doing his intense Jimi-by-way-of-Albert note-bending thing—the two guitar stars hugged each other with wide grins. It was one of those historic meetings. Those

lucky enough to have seen it will not soon forget this wicked jam at Avery Fisher Hall. After the show, Miami Vice's **Don Johnson** announced the band would back him on a solo album.

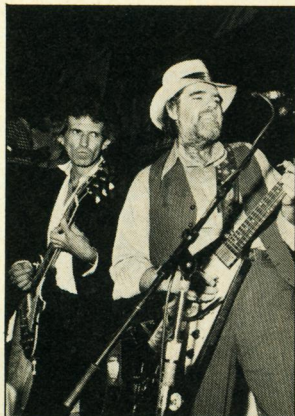
[—Bill Milkowski] ... Last issue in this space, we announced that the producers of "Electric God," a film "inspired by the legend of **Jimi Hendrix**," had no script, no director and no cooperation from the Hendrix estate. Joseph Allegro, one of the film's producers, informs us that the project "has a director, has a script and is in pre-production." These are duly noted here for clarification. Whether they have cooperation from the Hendrix estate is still debatable. Allegro told this column he had the cooperation of Ken Hagood, who Allegro says is administrator of the estate. But a letter from the lawyer for Al Hendrix (Jimi's father), Leo Branton, Jr. to this magazine says that any authority Hagood may once have had to act in the interest of the estate "was terminated years ago." **Jack Hammer**, the Hendrix lookalike left-handed guitar player who first thought up the project, insists that

Haygood is bona fide. Let the courts decide

... **Robert Fripp** has "remade" versions of his three albums previously released on Polydor. *Network*, a mini-lp, features **Darryl Hall**, **David Bowie** and **Peter Dinklage** on vocals with Fripp laying down a new six-minute solo on "God Save The King." ... Look for outrageous gentlemen the **James Harman Band** singing their version of "I'm A Man" in the next Cheech and Chong

movie. James cracked up laughing at the session and the Cheech boys thought it so cool, they left it in. Harman's next lp, *Get Outta My Room And Leave Me Alone* is due out soon on Weird/MCA Records ...

—compiled by Bob Grossweiner, with contributions from the GW staff.



Keith and Ron jam with Lonnie Mack



Don Johnson and the band



Robert Fripp



Jack Hammer, Hendrix lookalike

GUITAR ON VIDEO

Instant Licks For Your VCR

The good news about guitar on video this month is that there seems to be a lot more tapes to review than there were a year ago. It seems that the video tape medium fits the task of teaching guitar quite well and quite a few former book and audio tape companies are jumping on the video bandwagon. Star Licks (producers of the Hendrix instruction video we covered last time) and Homespun Tapes (now Homespun Video) have both recently made the transition to video production.

The Star Licks tape of the month is the **Brian May Master Series Package**. Brian May, as you may or may not know, is the guitar hero behind Queen, and this video features the audio and



musical aspects of his playing style as taught by Brian himself. The tape begins with May discussing in depth the intricacies of his effects/multiple-Vox-AC-30-amplifier set-up. What's most intriguing is the live use of delayed repeats to simulate harmony-tracked guitars (a Brian May studio trademark). May supplies quite a few pointers on getting a fat, yet distinct tone, and for Queen fanatics, this is a chance to see lots of the original home-made Brian May model.

There's a lot more to this tape than just effects. May spends the rest of the program describing the technical aspects of his playing. Before each lick is played, the album track it came from is played to give you its context. Then May plays the lick for you, at two tempos, full speed, and slow. This is tied into a 28-page booklet of notation and tablature. This close coordination between video and notation makes it really easy to follow what's going on, even if you can't play it right off the bat. Thankfully, Brian is articulate and straightforward during this tape so that the proper amount of time is spent

on each of the musical examples. Not too fast, not too slow. This video is really like a private one-on-one lesson, so if you're a Brian May fan, look no further. (Star Licks, 2210 Wilshire Blvd., Suite 124, Santa Monica, CA 90403)

While we've spent some time on advanced tapes, beginning bassists will be glad that they haven't been left out of the video instructional scene. **Learning The Electric Bass**, by Roly Salley, published by Homespun Video (P.O. Box 694, Woodstock, NY 12498) is the foun-

The Brian May video is like a private one-on-one lesson, so if you're a May fan, look no further.

dation necessary to go from square one to intermediate and advanced studies quickly. This tape is geared to the absolute beginner and successfully builds from the simplest origins to a rather sophisticated end, logically and gradually.

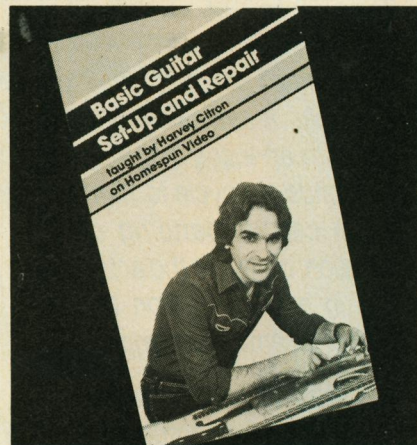
The tape begins with the rudiments of alternating bass picking and this tape uses a split-screen technique to show you how *both* hands work together. String dampening, picking and proper hand positioning are also demonstrated early on. Bass lines are then built from simple intervallic patterns or fingerboard shapes which are moved up and down the neck. Major and minor scales, blues progressions and old rock chord changes are covered. Roly explains how these simple patterns permutate into rather complex-sounding bass lines by inversion, transposition and extension. (It's easier than it sounds!) A nice feature is the inclusion of "dead air" or blank screen, so that you can stop the tape and practice what you have learned. A companion booklet is included which requires no previous note reading ability. A good start for the beginning electric bassist. . . .

For those who want to maintain your own instruments, Homespun tapes has also produced **Basic Guitar Set-up And Repair**, by Harvey Citron (of Vielle-Citron fame). While the Erlewine tape series is geared towards the starting repair shop/music store, this one is geared for the individual player who wants

to do his/her own step-up. As such it stresses the use of easily available tools and materials to take all the way from intonation to a complete grind and polish so that the player need not make a sizable investment to get underway.

Harvey takes the time to thoroughly explain how to do all the little things that add up to a well-playing guitar or bass. He spends quite a bit of time on the fine points of string adjustments (no pun intended) and his advice and techniques are tried and true. Every set-up aspect is covered from pickup adjustment to fixing protruding fret ends. Harvey paces the material well and in the course of the tape he only leaves out those things which require major body or fret work.

What is impressive about this tape is the fact that he presents some rather hairy jobs like the dreaded grind-and-polish in a relaxed fashion and thus makes you feel like these techniques are within your grasp. Let's put it this way: if you follow his directions, and apply them with the utmost care, you will recoup the cost of the tape and materials after just two fret-grinds. It is feasible that if



you master the material in this tape you will only need to visit a guitar repair shop for major surgery or accident repair. Just about everything else short of replacing frets, neck, or finishes is covered.

While the video tape production is simple, the use of split screens and careful close-ups is very effective in showing the whole story. Several examples of most adjustments are presented. A handy shopping list of materials is included with the videocassette. Viewers with further questions are instructed at the end of the tape to write the author. Perhaps Harvey can be persuaded to do an intermediate/advanced tape?

—Peter Mengozio

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THE HARD ROCK MUSEUM OF COLLECTOR'S CHOICE

Ever wonder what became of Eric Clapton's vintage sunburst Stratocaster that was used in the recording of "Layla"? What about Duane Allman's 1954 #19 Stratocaster built by Terrio Gomez that was used during many an Allman Brothers concert and recording session? Well, you can stop wondering because these and other valuable treasures have surfaced to grace the walls of the Hard Rock Cafe in New York and London, whose owner, Isaac Tigrett, is just a collecting kind of guy. "We wanted to create a cultural experience of rock history for our customers to enjoy and learn from while dining and drinking at the Hard Rock," says manager Eric Crisman. "At the same time we would get to view the heroes of our time just by having their guitars on our walls."

Word spread quickly and donations of axes from major rock stars started to pour in. Soon enough, the wall space to hang these treasures on was scarce. "Because of the enormous volume of instruments we have a permanent rotation," says Crisman. "Eddie Van Halen's guitar was donated to the New York Hard Rock; it now hangs proudly in the London club. In a few months it could be in the new Stockholm club and then make its way back to New York," he adds. "These guitars are of sacred value and I think everyone respects that," says Crisman.

What era of rock do these guitars represent? Curator Crisman replies: "Isaac and I are deeply rooted into the rock and roll of the sixties. It's the music we grew up with. Don't get me wrong, we do like contemporary music, but in our hearts, groups like the Stones, Hendrix and the Beatles really did it for us, so I'd have to say the old masters get first priority."



Gene Simmons' ax, poised for posterity.



"When Van Halen donated his guitar," says Crisman, "we had lines around the block."



Chris Squire's triple-neck floats above the masses.

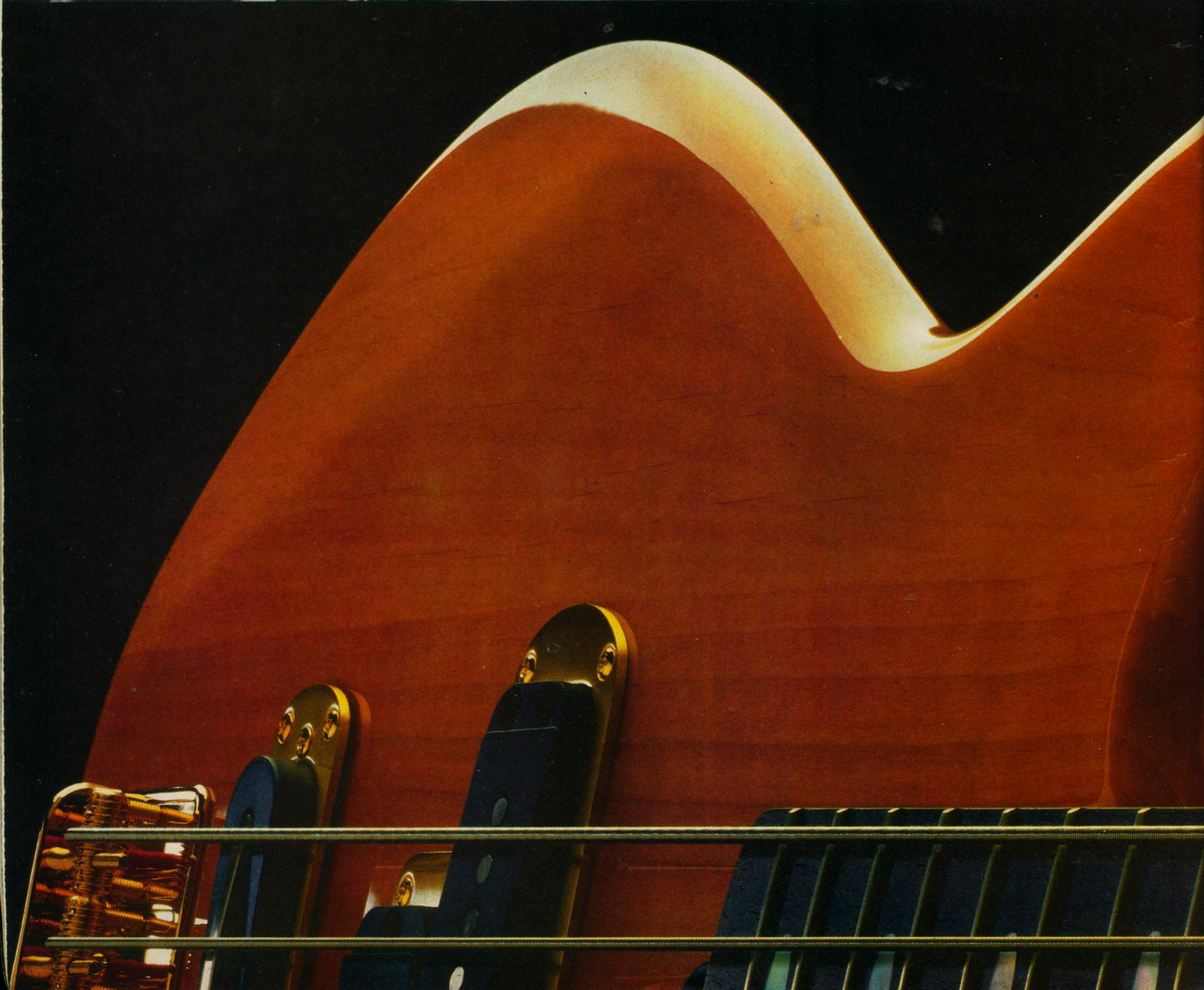
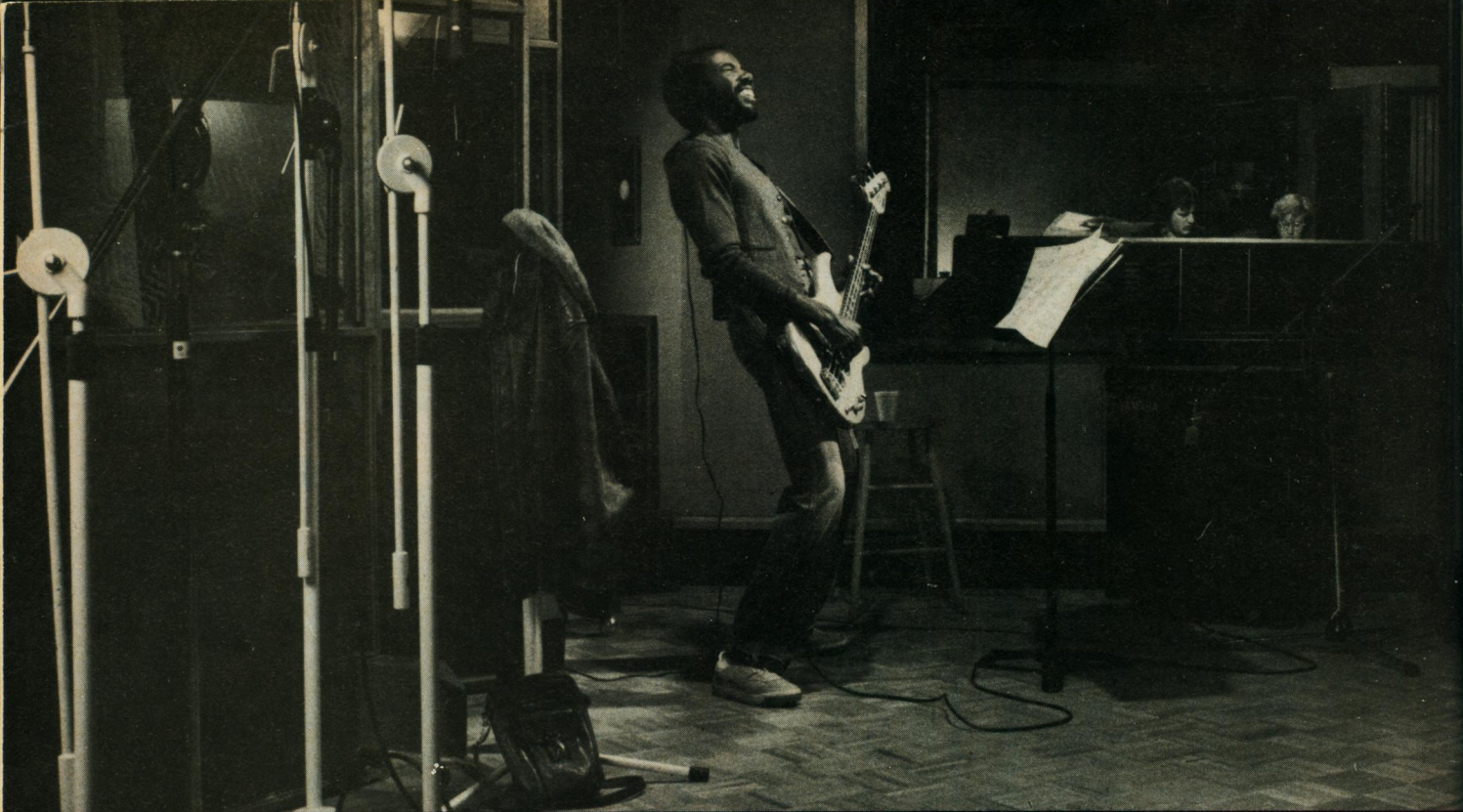


Pete Townshend and Jeff Beck are casting sympathetic vibrations over the heads of rock and roll diners.



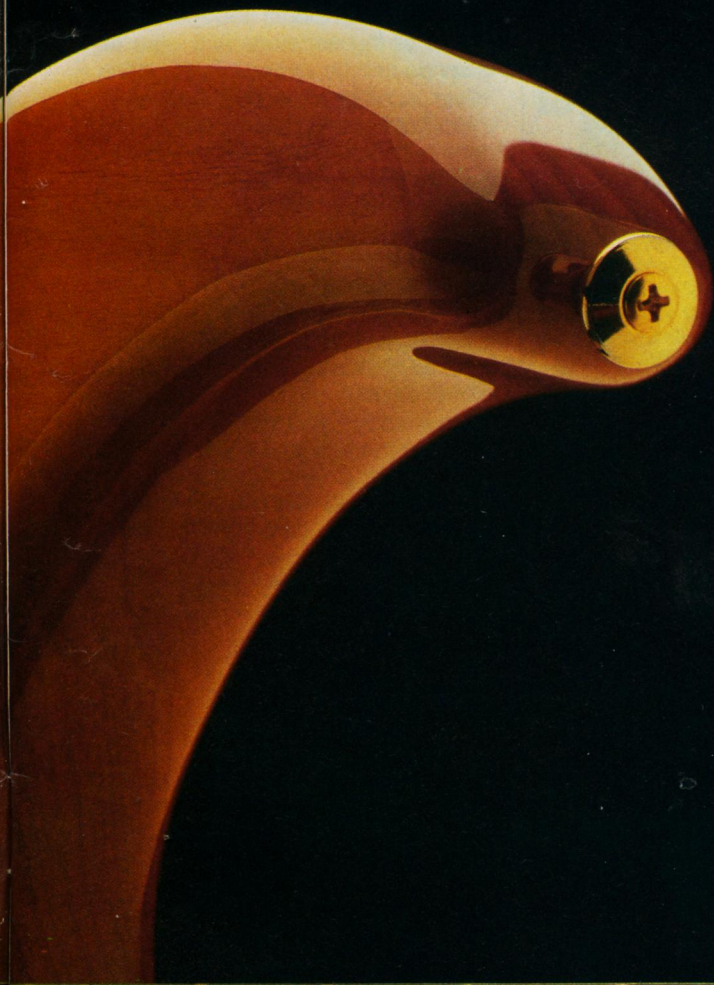
Jimi Hendrix' hat and belt take an honored spot in the museum's hierarchy. (At right), Nobody takes a seat in the King's chair, except for Elvis' jumpsuit. The cape and suit are in the permanent Hard Rock Collection.





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EDWARD V. JAMS AGAIN

At the recent NAMM show in New Orleans, Seymour Duncan, Fostex and Schecter threw a shindig that featured a star-studded jam session. Pictured from the left are: Carlos Morales (Julian Lennon's band), Brian May, Edward Van Halen (playing Seymour Duncan's Fender Esquire) and Ted Nugent. The rhythm section (not pictured) included Tommy Price (Billy Idol's drummer) and both Rudy Sarzo and John Entwistle platooning on the bass. The jam du jour consisted of mostly standard blues items with each guitarist taking a solo whenever he could find a space. At first it was questionable whether Van Halen was actually going to play or not. However, after numerous rumors were spread about why he wasn't playing, Mr VH took the stage for what proved to be the climax of the evening. Brian May [inset] drew considerable attention at the DiMarzio booth where he was demonstrating the new Guild Brian May model with DiMarzio single-coil pickups. Modeled after his "Red Fireplace" that May and his father built, the Guild May guitar comes stock with a Kahler tremolo system and all of the in/out phase switches found on the original. For more NAMM show coverage, see our special Buyer's Guide attached to the centerfold.

—Mark Bosch

In addition to guitars there are also many basses, such as Bill Wyman's, Chris Squire's Wal triple-neck custom and John Entwistle's Gibson Firebird. You can also see things like Stevie Wonder's harmonica super-G-4 and sunglasses alongside original gold records of the Beatles and Rolling Stones.

"I have a particular fondness for Brian Jones' white six-string electric, Elvis Presley's jumpsuit and a certain scarf and chained hat that belonged to Jimi Hendrix, courtesy of Monika Danneman." Monika, what about a certain white Fender Stratocaster with a whammy bar?

—Lonnie Heller

TOMMY SHAW STYX TO WHAT HE KNOWS BEST

Tommy Shaw had reached the final crossroads in his long and winding journey with Styx. The Chicago-based quintet had elevated itself to an international status, sold millions of records and maintained a strong hold on AOR-oriented markets as well as the more mainstream FM playlists. But after the release of *Kilroy Was Here*,

Styx' last album, the diminutive guitarist realized that record sales and bank accounts are not true barometers of self-satisfaction. He was mad—musically and emotionally.

"It was a difficult decision to step out on my own because Styx was doing so well," comments Shaw, whose debut solo album, titled *Girls With Guns*, points him in a more guitaristic direction than he was allowed to pursue from within the confines of the group. "But I think the one thing that really made me realize it was time to do something different was my lack of contribution to the *Kilroy* project. I just all of a sudden found myself with nothing to say about the concept. But I had to, it was what I was supposed to do, to put music on a Styx album. So I wrote stuff for it but it just wasn't my best.

"You can only have so many chiefs and I just accepted that," sighs Shaw, responsible for writing many of the band's best songs including "Blue Collar Man," "Renegade" and "Too Much Time On My Hands." "And when you do your own album you really have to make all the decisions and write all the songs and be on top of everything."

Girls With Guns belies Tommy's rockier side and in seeking out a guitar with a punchier sound, he bought a Charvel Strat model. Shaw's is a black, two-pickup model with one volume and one tone control and a three-way toggle switch. And the obligatory Floyd Rose tremolo assembly.

"I think there is something real warm about the hand-rubbed finish on this neck," says Shaw of his newly acquired Charvel/Jackson. "It feels like it's broken in already. You get oil from your own hand in there and it actually becomes part of you. Guitars are an extension of you, they are something you stand behind. Guitar players really know that—it is like your third arm."

Shaw has recently co-designed a new guitar with the Silver-Street guitar company in Michigan. Utilizing a bound lightweight body, the Tommy Shaw model has a 22-fret rosewood fingerboard, two humbucking pickups, and a Kahler tremolo system.

Shaw's playing on *Girls With Guns* has taken on the character only hinted at while in Styx. It is more aggressive and demanding—due in large part to the new guitar, new producer (Mike Stone of Journey fame), new studio and new rhythm section. But Tommy insists Styx is *still* a band.

"Styx hasn't broken up. I haven't received word in the mail or anything that I'm fired. I mean I wouldn't be surprised but I think we will get back together and make another album."

—Steven Rosen

ARTO LINDSAY: THE ELECTRONIC SKRONK

Arto Lindsay is hardly the guitar hero type. He doesn't look the part, and as far as playing goes he doesn't exactly fit the mold. No single-note flurries, no wang-bar tricks, no flashy harmonics or triplets or cross-picking techniques. He doesn't play chords and he *never* solos, at least in the traditional sense of the word.

So just what does this guy do, anyway? There is a word for it, but it had to be invented to describe the distinctive sound that emanates from Arto's fire-engine red twelve-string Danelectro. Lester Bangs christened it "skronk." The late critic coined this term for the grating, scratching, nerve-jangling torrents of noise that Arto unleashed with seminal No-Wave band DNA and later with the Lounge Lizards. Skronk, indeed.

Arto Lindsay entered the world via Richmond, Virginia in 1953, but was almost immediately removed to South America in an attempt by his parents to convert the Catholics of Brazil to Presbyterianism. There Arto pursued more secular goals, like singing in a high school rock band. By the age of eighteen he was back in the States, studying theater and writing in Florida. Four years later he reached New York, where he survived by teaching Portuguese (which he speaks fluently) and working as a messenger at the Village Voice.

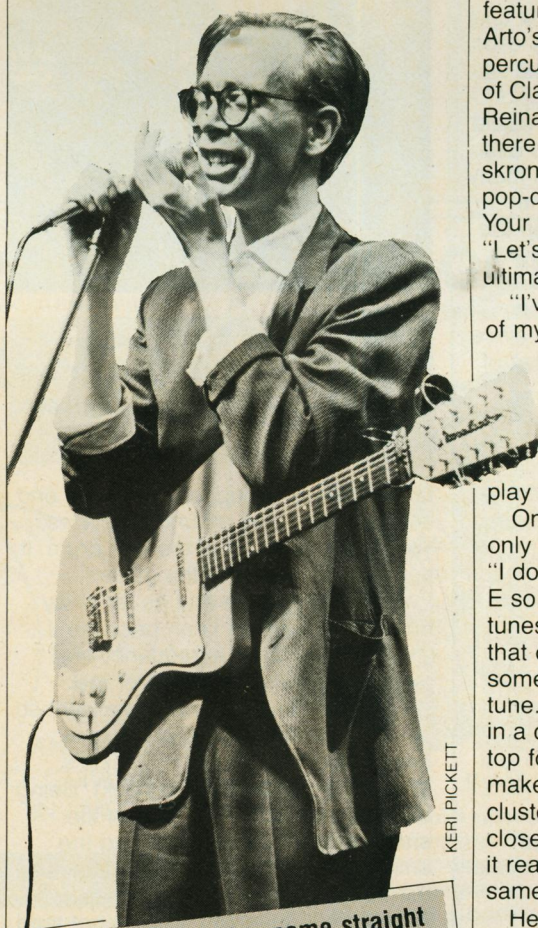
"When I started DNA I wanted to buy a guitar, even though I had never played before and knew virtually nothing about the instrument. I mean, I listened to Hendrix and Jeff Beck when I was growing up in Brazil, but I didn't know any notes or chords. I just knew that I wanted a guitar. One of the messengers at the Voice was selling his Danelectro, so I bought it.

DNA's outrageous, noise-inflected iconoclasm proved highly popular in "hip" circles circa 1975, quickly gaining them cult status. In 1978, Brian Eno chose DNA, among other denizens of downtown Manhattan to appear on his No Wave compilation, *No New York*.

As Arto explains: "A lot of people told us the songs sounded totally improvised, but they weren't. That was part of their charm, I guess. You'd listen to these songs and think, 'How could anyone have possibly planned that?' But we worked on that stuff for years. That was, of course, when I was

younger . . . no money, no apartment, no nothing, just totally doing it."

In 1979, Arto met drummer Anton Fier (now with Herbie Hancock's Rockit Band) and joined the Lounge Lizards, led by saxophonist John Lurie (star of the recent film *Stranger Than Paradise*). The gameplan of the Lizards was to update and transmogrify jazz traditions through the use of electronic rock modes. To this end, Arto's skronk guitar came in handy, adding the necessary edge to make it all somehow . . . interesting. I remember seeing the band shortly after the release of their 1980 debut album on E.G. Records. Drummer Fier would be holding down a serious bop pulse on a cover of Thelonious Monk's "Epistrophy" or an old standard like "Harlem Nocturne," John Lurie would be blowing some angst-ridden tenor while brother Evan filled in with admirable comping at the keyboard when all of a sudden this abrasive



KERI PICKETT

"I'm actually doing some straight comping now, though it's done more percussively . . . I still don't play chords or anything."

TUNE-UPS

skronk would come in out of nowhere, adding that notorious edge.

"When I played with the Lounge Lizards," says Arto, "I really developed a lot because we were playing the same heads and the same arrangements all the time. And through that, we developed a pretty sophisticated kind of counterpoint in me versus the whole jazz thing. I'd be playing this totally untuned guitar and then during the course of a given song I'd find some of the notes. Every once in a while I'd crash down on the exact right note and it would be kind of a jolt to everybody."

More recently, Arto formed The Ambitious Lovers, his most accessible group to date. This lively sextet combines the rhythmic pulse of Brazilian sambas and Carnaval music with eminently danceable pop-funk underpinnings. Their first album, *Envy*, features authentic sambas sung in Arto's native Portuguese and all-out percussion jams highlighting the work of Claudio Silva, Antonio Nogueira and Reinaldo Fernandes. And, of course, there is the irrepressible, all-important skronk, particularly on the Westernized pop-dance numbers like "You Cross Your Legs" and the band's first single, "Let's Be Adult About It." Catchy but ultimately odd.

"I've tried to develop the samba side of my playing," says Arto. "I'm actually doing some fairly straight comping now, although it's done more percussively than as a regular guitar player would comp. I mean, I still don't play chords or anything."

One technical footnote: Arto used only eleven strings on his Danelectro. "I don't use the high octave on the low E so I can get a little more rumble." He tunes by ear . . . "just by how I feel that day or maybe to resemble something that's happening on a given tune." He tunes the first seven strings in a conventional manner but tunes the top four strings weird. "I just try to make it sound off, trying to get those clusters. I try to get the strings tuned close together to get that effect where it really buzzes, where it's almost the same note but slightly off."

He adds that whenever he can afford it he'll probably go out and buy a few boxes to experiment with . . . "maybe a chorus, a compressor, an octaver. I don't go too much for the flange sound. Too tacky. I like it to sound mean."

Long live the skronk.

—Bill Milkowski

TUNE-UPS

BLACKIE LAWLESS DOESN'T JUST LOOK THAT WAY

The man is ominous-looking. He weighs in at a hulking 200 pounds and his head rises above the cumulus somewhere around 6'4". Black-studded gloves are adorned with halved buzzsaw blades and a codpiece (often blood-encrusted) is fitted with a protruding blade as well. The figure described is Blackie Lawless, bassist, producer and main songwriter for L.A.'s W.A.S.P. (an acronym for Weird And Sexually Perverted), a devilishly heavy metal quartet which released its first eponymously titled album on Capitol Records (their actual debut recording was called *Animal* (*F**k Like A Beast*) but was banned by the label due to the unsavory title and cover art).

As described above, Lawless would appear to be just another metal maverick slapped in the face too many times with hunks of raw meat (the sirloin is part of the stage act); on the contrary, he has a strong hold on the nuances of the genre and was, in fact, one of the first to offer up the leather-and-studs look which has since become *de rigeur* with the mavens of this style.

"I started doing this in '78," explains Lawless, expelled from a military school for severely beating up a sadistic sergeant major. "I was in the New York Dolls—for about five minutes—and when I got out of that I came to L.A. and I figured this being Hollywood, you could do anything here. But the people weren't ready for it. Now everybody looks like me."

Lawless maintains it was the music and not the image which eventually landed them a contract with Capitol Records. "We started dressing up just to amuse ourselves," he claims, though tying semi-clad women to torturous looking devices on stage certainly provided fodder for the media mills. The sound is based on the dual guitars of Chris Holmes and Randy Piper, and the theory is there is more creativity in numbers.

"The combinations are greater with four people instead of three," suggests Lawless, a confirmed Pink Floyd fan desirous of enlisting David Gilmour as producer of the next W.A.S.P. album. "If you look at any three-piece group

like the Who or Zeppelin, they all ended up resorting to adding a fourth member or taking a fourth member on the road."

Produced by Lawless, the W.A.S.P. album has guitar elements resembling Black Sabbath (Chris Holmes was a Sabbath "freak" and achieves the middy, sustained sound characteristic of Tony Iommi) while the bass takes on a more simplistic role than presented by Sabbath bassist Geezer Butler.

"Chris [Holmes] has a midrangey to lower mid sound and Randy [Piper]



WASP's Lawless had the leather-and-studs look when it was just fun to dress up. "Now everybody looks like me."

takes more of an upper mid to top end sound while I play around 60 cycles. Which is a phantom of the kick drum. It doesn't compete with the guitars. I want to stay down and as far away from these guys as I can because if you don't you start a frequency war."

Lawless, painfully aware of the sound qualities of instruments, went so far as to design a bass of his own, designated The Widow ("Blackie's Widow" is painted on the neck). Being marketed by B.C. Rich, it is in the shape of a spider and has had the entire scale of the neck moved back on the body three-and-a-half inches. As a former guitarist ("People got tired of hearing me play guitar so I thought I'd give bass a shot") he had grown accustomed to "having things in close" and altering the scales of the neck provided the answer.

In the studio he ran through a Tom Scholz Rockman and cites it as "one of the best bass sounds I've ever

heard." Guitarists Holmes and Piper used Marshall 100-watt heads and one 4x12 Marshall cabinet, the former playing Charvels and the latter B.C. Riches.

"Everybody thinks the grey in my hair is streaked?" questions Lawless. "No. The last album did that to me."

—Steven Rosen

CHRIS BONACCI: GIRLSCHOOL'S NEW SHARPSHOOTER

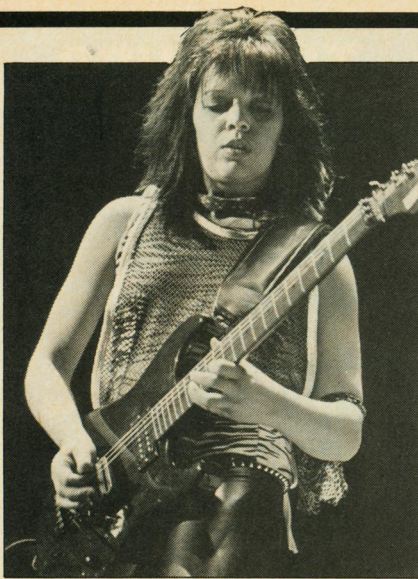
"I hate being compared to Kelly Johnson," exclaims Girlschool's newly recruited guitarist Chris Bonacci. "Ever since I joined the band everyone keeps referring to Kelly. It's so silly and it gets to be annoying. I mean, when you join a band you usually don't get compared to the person who was there before because there usually wasn't anyone there before."

Indeed, guitarists replacing other guitarists often get no respect. But if Bonacci continues sharpening the bluesy, song-oriented style she has demonstrated on *Running Wild*, her first album with Girlschool, she will not only make a name for herself but may also leap into the forefront of female guitarists.

"When I was living in Australia I hardly practiced. America is so guitar-oriented, it's amazing. Everywhere I go I meet people who love talking about guitar. It's so inspiring."

Bonacci lived in Australia until the age of twenty-two. She would probably still be there if Mike Oldfield hadn't discovered her. "He saw me playing in an Australian punk band called Sweet Jane," explains the twenty-five-year-old guitarist. "We were playing a club in Sydney called The Manzil Room. He was in the audience and was impressed by my playing. About six months later I got a phone call from his manager, who wanted to know if I was interested in going to London to tour with Mike's band. He sent me plane tickets and I went. I was so excited. Unfortunately, the tour never happened."

Bonacci's stay in London proved to be the turning point of her career, however. "I ended up joining a band called She. One night we were playing the Marquee and I met Kim and Denise of Girlschool. Kelly had just left the band and they were looking



"America is so guitar-oriented. Everywhere I go, I meet people who love talking about guitar. It's so inspiring."

for a new guitarist. I told them I was interested and they said, 'Can you start tomorrow?'

"Everything that's happened to me so far has been because I've been at the right place at the right time. Mike Oldfield is definitely the person to

thank. I would have never gone to London if it weren't for him. I was living on my own there, thousands of miles from my family. Whenever I felt low I picked up a guitar and fiddled around."

Bonacci has been playing since the age of fourteen. "I saw someone at school with a guitar," she remembers, "so I forced my mom to buy me one. She wound up getting me an acoustic. A year later I got my first electric, an Ibanez SG."

A self-taught player, Bonacci used to listen to records and copy the guitar parts. "The first two albums I bought were Suzi Quatro's *Can The Can* and Black Sabbath's *Sabbath Bloody Sabbath*," she says. "Then I got into Jimi Hendrix—his style was so fantastic and so natural. He couldn't do anything wrong. Even if he was just playing feedback, it sounded great."

Ritchie Blackmore is her favorite player these days. "I can't believe we actually just finished touring with Deep Purple," she says. "We were in the studio and Ritchie called and said he wanted us to join them on their tour. The old Girlschool toured with Rainbow in Europe and Ritchie got along with everyone real well."

"He's such a brilliant player," she adds. "I haven't talked to him much,

TUNE-UPS

though. We've said hello to each other, but I've never had a conversation with him. I'm very shy. Since I think he's so brilliant I find it difficult to approach him. And also because he's fairly unapproachable as well."

Bonacci currently favors a blue ESP Mirage Deluxe guitar with a DiMarzio X-2N pickup in the bridge position. She uses the bridge pickup exclusively and eschews the use of the neck position humbucker. "I like the crisp sound of the DiMarzio pickup," she says. "For the quiet parts I just turn it down."

"I have a Floyd Rose tremolo on the guitar. I was going into the studio at the time, so I didn't have a chance to experiment with other tremolos. I just asked a few people and they suggested I go with the Floyd Rose. It originally had three springs on it, but the tension was a bit too tight; now it has just two springs."

"I want my sound to be as pure as possible," she adds. "I would never use heaps of effects. I just use a Boss Chorus and a Boss Overdrive through Marshall 100-watt amps. That's all I need at the moment."

—Joe Lalaina

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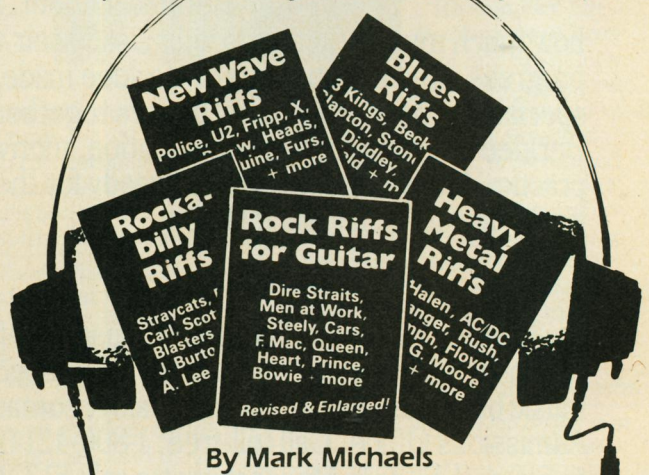
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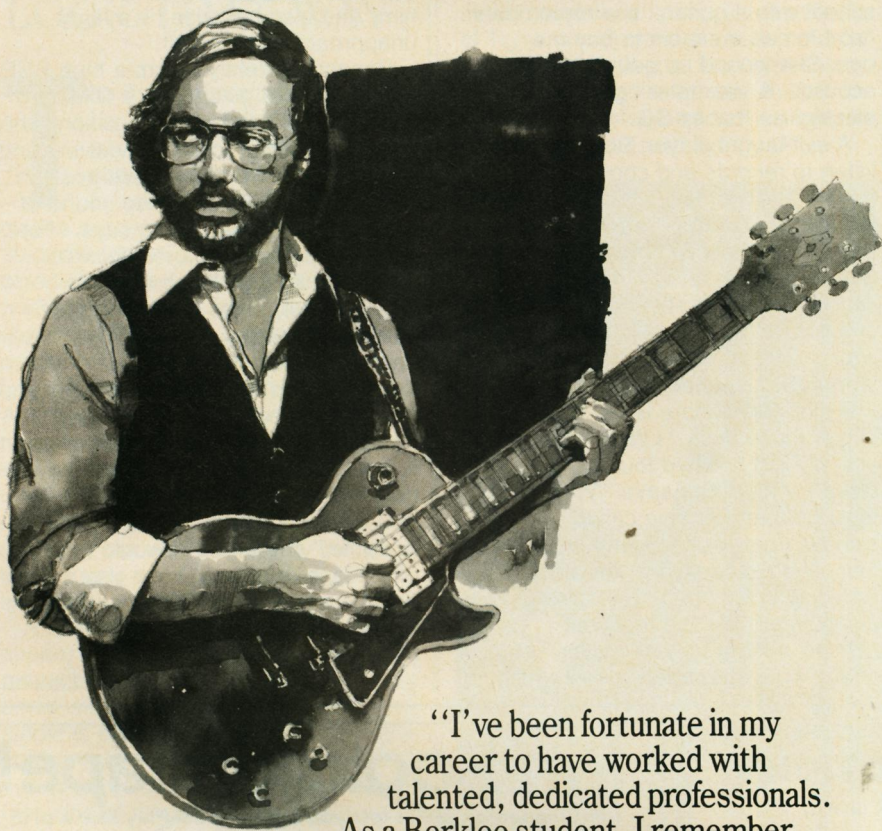
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TUNE-UPS

HUEY'S HAYES ON PLAYING BEHIND A SINGER

For Huey Lewis & The News, the checkered flag seems about to fall. And that must be a satisfying feeling for this San Francisco-based quintet which up until the release of their *Sports* album probably never felt like they were in the race at all. The album hit with such tracks as "If This Is It," "The Heart Of Rock & Roll" and "I Want A New Drug," and while it is Lewis' r&b-based vocals around which the sound is focused, the guitar textures of Chris Hayes have much to do in defining the direction of the band.

"I went to this assembly when I was in second grade and I saw this guy with a guitar and amp. And I said, 'Wow, I really want to do that.'" His parents bought him a guitar with four pickups and a toggle switch and an Electrolab amplifier.

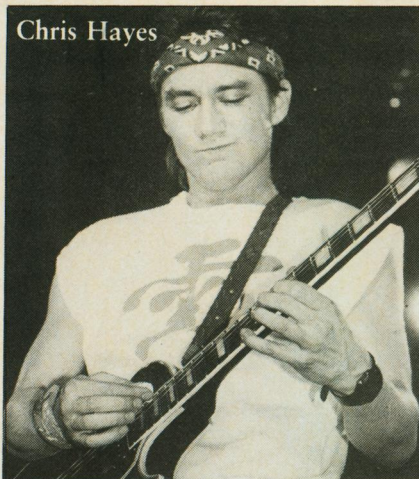
A few years later, jazz music caught his ear and he found himself working with such artists as Martha Reeves, Esther Phillips and Merle Saunders. "Artists that a lot of people don't know," he candidly admits. "Eventually he was lured into rock and roll and r&b and at this point (about five years ago) he met Lewis.

"I was interested in trying something else. I wasn't getting paid enough—which is a real shame about jazz."

Huey Lewis distilled in Hayes the importance of having fun while playing, the entertainment side of performance. Those first years with the band were "tough" but a common desire amongst the members gave them the stamina to persevere.

Initially, Hayes was playing a Gibson 330 with the band and then changed it for a Gibson Les Paul Deluxe gold-top. He played various old Fenders (mainly Stratocasters), returned to Gibson Les Pauls (a 1968 black Custom and a 1968 gold-top) and recently started playing the Gibson Spirit. The guitar combines a Les Paul neck with a light body and the one-pickup configuration (he is currently having them built with two pickups) is a work in simplicity. The Spirit is his main instrument for stage work, though he played the Les Paul and Stratocaster on the *Sports* album.

Specifically, the album sported a 1968 black Les Paul Custom; a 1967



Chris Hayes

"There's no reason to step all over everybody. Ya gotta listen while you play," says the guitar man for Huey Lewis & The News.

gold top Deluxe; a 1957 Les Paul TD model; a 1957 Fender Stratocaster and a 1979 Stratocaster. He uses a variety of amplifiers, including a stock Fender Twin with master volume (for rhythm), a stock Fender Deluxe (for solos) and a Marshall 100-watt. He has a switching box to change between sounds and plugs into a Boss Chorus for effects. A Lexicon digital reverb lies in the future.

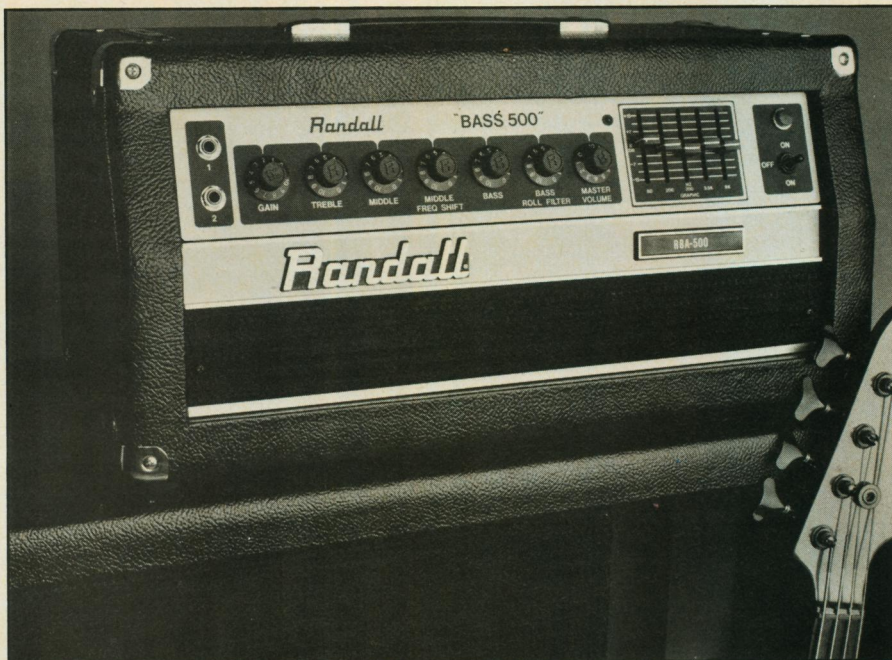
Hayes is continually working on his sound and performance. He has a lot of freedom within the band and admits Lewis is open to guitar ideas. But Chris has learned the technique of playing behind a vocalist, a lesson most players never learn.

"It is mostly listening," says Hayes, who later that night will jam with Steve Lukather during the encore song of the News set. "A lot of people just get up and play as loud as they can and as fast as they can, which is silly if you're playing in a group. There is no reason to step all over everybody. A band is a band, a bunch of people. And I think we're a great band."

—Steven Rosen

CONCERT REVIEW: CHILD OF THE VOODOO CHILD

Jimi Hendrix. Legendary guitar virtuoso. To many he was the best. Nobody comes close, not even today, and that alone is a pretty amazing fact when one considers that Hendrix has been dead for over 15 years. Although some have borrowed from Hendrix (Robin Trower



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Bill Church, Sammy Hagar

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Bill Church,
Sammy Hagar

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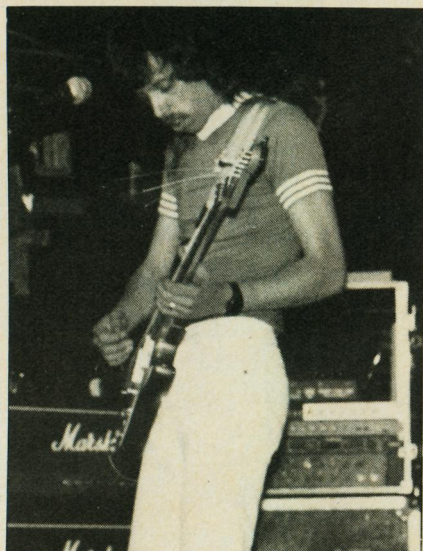
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TUNE-UPS

Photos by LORI JEFFREYS



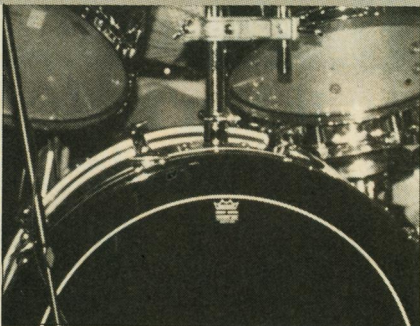
in the mid-seventies and more recently Stevie Ray Vaughan and Prince) none displayed the absolute ability and soul required to fill Hendrix' shoes. Not until now, that is. Enter one Randy Hansen, without question the closest living Hendrix impersonator on this planet. Hansen has devoted his entire life to the guitar and more importantly to Hendrix himself.

Hours on top of hours had to have been spent studying films and learning (note-for-note) all the songs ever recorded by Hendrix. The results—an incredibly haunting and pleasurable experience (no pun intended). Quite simply, Hansen is Hendrix. At least he thinks he is. He most certainly sounds like him. He acts like him. He even talks like him. Unfortunately, he doesn't look like him. Hendrix was black, Hansen is white. I mean he doesn't even have a tan. When I first saw Hansen a couple of years ago at the Paradise he wore an afro wig and tons of make-up. At a distance he looked like Hendrix. On Wednesday night at Grover's he looked like Hansen—short, thin, long straggly hair and very white.

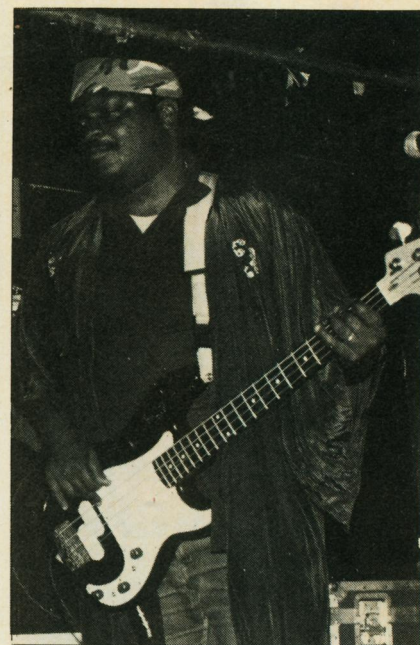
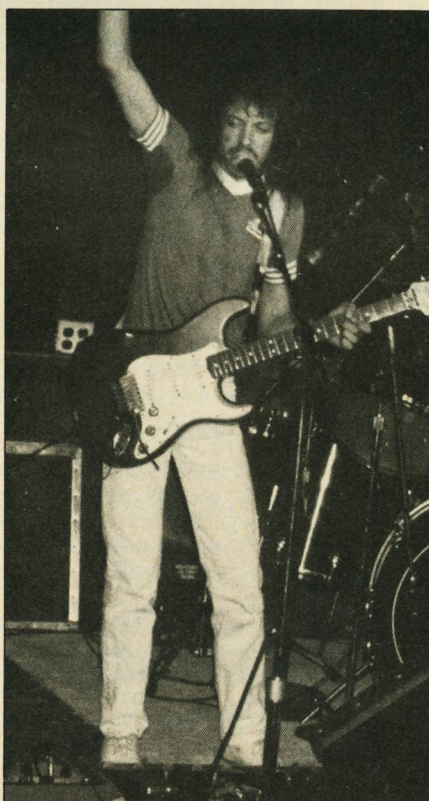
But the sound was still there. One could hear all the incredible guitar solos Hendrix ever played. Behind Hansen on the drums, "Ladies and Gentlemen, Mitch Mitchell," original drummer for the Jimi Hendrix Experience. Hard to believe but true. Mitch Mitchell, who's recorded and toured with Hendrix himself, playing to an audience of less than 100, on a week night in Beverly, Mass. And on bass a slap-happy, impressive Tony Saunders. Tony used to play with Santana. Now he's caught in a time warp.



"Quite simply, Hansen is Hendrix . . . at least he thinks he is, and in so doing makes us believe it, too—with our eyes closed."



To hear Mitchell play "Manic Depression" was worth the price of admission alone. All the familiar rolls and fills came rushing back. Mitchell was known for his "busy" style. Busy



but not cluttering. When Mitchell played with Hendrix there was a continuous flow between guitar and drums. And here today with Hansen he's still flowing. To listen to Mitchell play on "Little Wing" was pure *deja vu*. When Randy slammed into the opening chords of "Purple Haze," Mitchell's drums pulsed with precision straight from the heart. The crowd went crazy. If you were to listen very closely and look at Mitchell only you'd think some pretty weird thoughts. By the time they finished their encore ("Voodoo Chile") the audience was drained. Band of Gypsies tore the roof off of Grover's.

After the show I asked Mitchell if he'd heard from Noel Redding (the other surviving member of the original trio). "As a matter of fact, mate, Noel called me at my dad's place last week. I'm going to give him a ring when I get back to England." Instantly I thought of the possibilities with Hansen, Redding and Mitchell. Have you ever been experienced? Well I have . . . sort of.

—Ralph Fatello

Ralph Fatello of Beverly, Mass., is an avid reader of this magazine who sent us this review of a concert which he thought should not be missed. It took place at Grover's, a club in Ralph's hometown. We, in fact, did get to see the show when it came to New York's Lone Star, but we thought it would be in keeping with our general attitude to let you read this appreciation of the new Band of Gypsies as it appeared in our mailbox. Thanks, Ralph.

—GW Ed.

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neighborhood
with a
mixture of
crash, trash
and thrash.

BY RAFAEL ALVAREZ

Imagine a paisley rickshaw tricked-out with rocket thrusters and you've got the musical vehicle that spirits the Slickee Boys.

Washington D.C.'s Slickee Boys burn rock fuel distilled from psychedelia, quirky Oriental rhythms, sly winks to adolescent heavy metal, trashy surf motifs, chainsaw punk, roughhouse pop and House of Horror soundtracks.

"We couldn't care less about being hip and trendy," said lead guitarist Marshall Keith, at age 30 one of the most respected rockers in the nation's capitol. "Our first priority is to put on a wild show and have fun."

The Slickee Boys deliver a frothy frolic—a dizzy mix of power and color that has made the quintet lovable heroes in Baltimore, forgotten corners of West Germany, and West Virginia, and a host of other hamlets where rock and roll is an important part of growing up.

Through the continuing struggle—surviving eight years in rock and roll trenches up and down Interstate-95, over countless independently released singles, two albums for the Twin Tone label, and a West German anthology—run the searing chops of guitarists Marshall Keith, and Slickee Boy founder Kim Kane.

For, despite all nods toward the ever-aging new wave, the Slickee Boys remain a monster guitar band made for dancing.

"Who doesn't love Chuck Berry chords, but, my God, how many more songs can you write with them?" asked Kane, a 34-year-old artist who claims he learned chords "by their physical shape on the fretboard—an open D is such a nice little triangle.

"I'd always rather use 'bent metal' or dramatic aura chords to compose," he continued. "A lot like those used by Siouxsie and the Banshees' guitarists."

Kane's barre-chord roar—"my playing is pretty rude and rudimentary"—combined with drummer Dan Palenski's nicotine and beer inspired percolation, supports the Slickee teetering tower of pop terror. That and the enthusiasm of local supporters like Angela Instrument's Steve Melkischian, the renowned guitar trader and "King of Trash," who is now finishing up a special "Kabuki Face I" guitar for Kim Kane.

"I just play the wall of rhythm with little metallic harmonics cracking about it," said Kane, who sports a '65 Fender DuoSonic onstage. "And I'm lucky enough to have Marshall Keith as the quality control guitar playing over and through this."

In his essay, "What Being A Slickee Boy Means To Me," Keith—who performs on a 1958 Les Paul Junior with a cracked neck as a "subtle" whammy bar—writes of his lead-guitar philosophy:

"You can keep the ten-minute jerk-off blues scales. There are

10,000 fourteen-year-old boys who will be able to do it better than me before they're fifteen. I try to keep improvising to a bare minimum and go for the modal scales and weird melodies. The beat in our songs is usually so fast, there isn't room for a lot of notes, so I go for harmonies."

If ever a band was ready-made for the pages of Smilin' Stan Lee's Marvel Comics, that band is the Slickee Boys.

Named by Kane after roving gangs of thieves who work the streets of Korea, where he passed a few pivotal teenage years as the son of a U.S. State Department employee, the Slickee Boys are high-camp cartoon theater.

Their clothes are often stitched by female fans, fashioned from children's bedspreads and living room drapes; their stage is frequently adorned with a large backdrop of Astro Boy or the polka-dot mat from Milton Bradley's "Twister" game; and their collective attitude is:

"Let us entertain you!"

Kane, a visual cross between Salvador Dali, Frank Zappa and a Barbary Coast pirate, is convinced the Slickee sound is finally in line with the optical action around it.

"It's getting close to what I wanted all along," he said in an interview last summer. "It was always getting tugged in different directions—r&b, beat, rockabilly . . . I could never get it punky enough. Now when I hear us onstage, we're a thrash band, and that makes me happy."

Not quite.

It is generally accepted by the four other members, rock reporters and longtime followers of the band that the Slickee Boys did not arrive musically until Mark Noone, an offstage guitarist, entered the group as lead singer in 1978.

Kim Kane may be the Slickees' spiritual father, but it is Mark Noone, 30, who markets the band, taking care of the commercial nuts-and-bolts that keep the Slickee chasing rock's brass ring.

Where Kane writes about the alabaster allure of tombstones and the sweet feel of a "Porcelain Butter Kitten," Noone compositions are inspired by the more traditional rock and roll images of alabaster breasts and the sweeter seduction of a teenage girl's smile.

Noone's work—much like that of Marshall Keith, acknowledged as the band's one pure musician—is laden with golden guitar hooks pinched from every footnote to rock history and pumped-up with catch-me-if-you-can tempos.

"Our concept jelled when Mark Noone became a Slickee Boy," said Keith, fond of hot pink and glitter onstage. "When people think of the 'Slickee Sound' they're thinking of Mark's songs which are sort of pop/heavymetal/new wave. I still try to add that quirkiness (aided by an old Big Muff and an Electirc Mistress Flanger) to keep it interesting."

The band's nearest hit to date, a wacky Noone surf rave-up titled, "When I Go To The Beach," is easily the most recognizable Slickee song, along with the classic Noone houserocker and Slickee signature number, "Gotta Tell Me Why."

"Beach," however, was caught between label changes, suffered from poor distribution and died at the hands of an inexplicable winter release that kept it from becoming the resort novelty smash worthy of its charm.

Within the band, a splintered musical direction is perceived as less of a roadblock to the bigtime than the leap of faith necessary to quit secure day jobs (Palenski is the father of four) and live on the road until Slickadelia blooms coast-to-coast.

"We've never run into an audience that overwhelmingly rejected us," said John Chumbris, the group's 23-year-old bass player. Success, he said, is "a matter of getting more people to see the band. The only way to do that is to go on the road."

Positive gigs with performers as removed from the Slickees' musical universe as Elvis Presley's songwriter Otis Blackwell [see photo, bottom left] and the Four Tops; acclaim for their records by New York Times' pop critic Robert Palmer; and devoted fans all point to an appeal waiting for mass exploitation.

"The people who like us seem to like us a lot," concluded Marshall Keith. "I'm sure lots of people think we suck, but that's 'cause they don't know how to have fun."

SOUNDING BOARD

(Continued from page 9)

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The Strats appear to be of 1968-70 vintage according to a book I have on Fender Stratocasters by A.R. Duchossoir. Since I was not permitted to take the letter with me or make copies, you'll have to take my word on it! Happy hunting!

Looking forward to your next issue,

Bruce Pates
Plainsboro, NJ

Just a short note to tell you how proud I was to have been a small part of the fifth anniversary all-Hendrix issue. I was like a kid at Christmas waiting for this one. The first sight of the

cover made me smile, and the care and love which went toward assembling what went between the covers was, I feel, evident. I personally have received nothing but positive comments on this end. Cheers on all of the rare photos presented and to Gene Santoro's handling of the Billy Cox story. As Billy is a close friend, I was particularly happy with how the story was done.

One thing which must be commented on: in the Whammy Bar section it reports that Randy Hansen had formed a group with Buddy Miles and Billy Cox. For the record, Billy Cox has never been a part of that tour. For Randy, Mitch or whoever to tour and call themselves Band of Gypsies is *wrong*. The Band of Gypsies was three guys, and it wasn't the three guys who are now calling themselves that. Also the

Alan Douglas story proved something I had thought all along, Alan has absolutely no grip on what we (serious Hendrix collectors) would like to see and hear. Must we be subjected to drivel like *Midnight Lightnin'*, *Crash Landing*, and *Doriella* when he has video of Woodstock, Atlanta Pop 1970 and soundboard recordings and video from God knows what other years and locations. C'mon Alan just ask, we will tell you.

Anyway, you guys at Guitar World have really put together a gem here for collectors and for the uninitiated who wish to learn more about the man.

In closing I thank you again and wish good luck and continued success to you and everyone at GW.

Sincerely,
David Percy
Smyrne, Tenn.

My compliments on the Jimi Hendrix issue; it's about time somebody gave due credit to the true father of modern rock guitar.

Chimes, growls, feedback (controlled), whammy bar madness, and virtuoso playing all wrapped into one, started with James Marshall Hendrix not Eddie Van Halen or Randy Rhoads (both fine players) as so many of today's younger guitarists seem to think.

Plus, Jimi had more "soul and feel" in his playing and was a master showman to boot!!! No one's even come close!!!

Gregg Wright
Trazana, Ca.

The Edward Chronicles

Congratulations and thank you for bringing out the life and times of Edward Van Halen. As a sixteen-year-old listener, I have been fascinated with the group Van Halen and mainly Edward himself for the last few years. This fascination has taken me in search of articles on Van Halen but very few were found. Finally you have provided me with a very good, comprehensive interview with the great Edward Van Halen.

One thing in the interview that stood out for me as an Edward Van Halen guitar fan was that it seems as though Edward is beginning to play a lot of keyboards. I hope that this does not in any way mean that he is going to slow down his guitar playing at all because of the fact that he is so very good.

I really love all six of my Van Halen tapes, but there is room for more, and I am looking forward to a new Van Halen album or an Edward Van Halen solo album.

Thanks again for the interview with Edward. He sounds like a great guy, and, like many others, I wish I could meet him one day.

Ryan Behrends
Madison, S.C.

I had the pleasure of seeing Van Halen last year on their 1984 tour and although David Lee Roth is the "showman" of the group, the real showman was Eddie. It was very evident that he was totally enjoying what he was doing.

As for the statement Eddie made about Bee-
(Continued on page 62)

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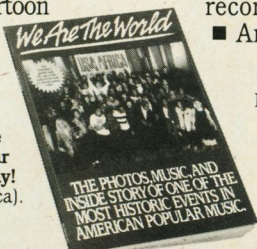
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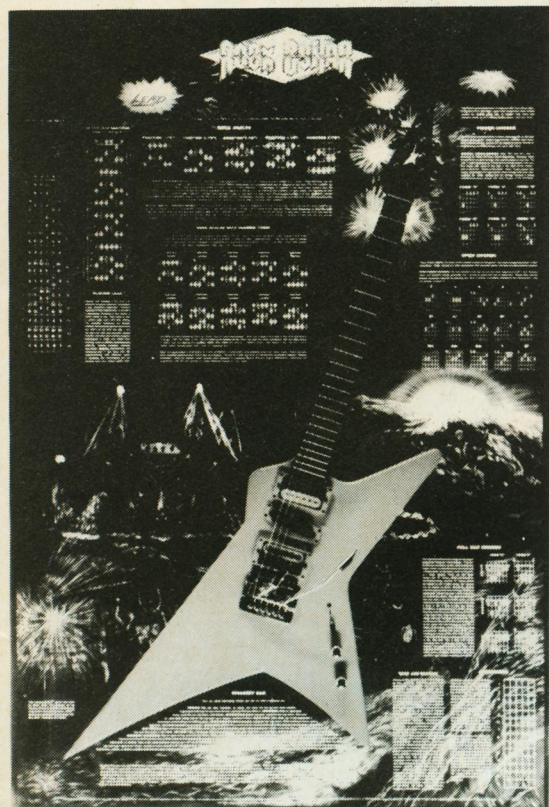
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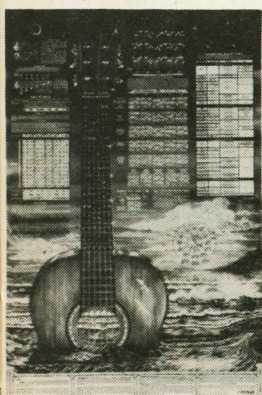
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It's Star Time!

STEVIE RAY VAUGHAN

Stevie's been in the spotlight so long now, he's just beginning to realize—with the help of Clapton, Townshend and Albert King—that everybody's eyes are on him.

BY BRUCE NIXON



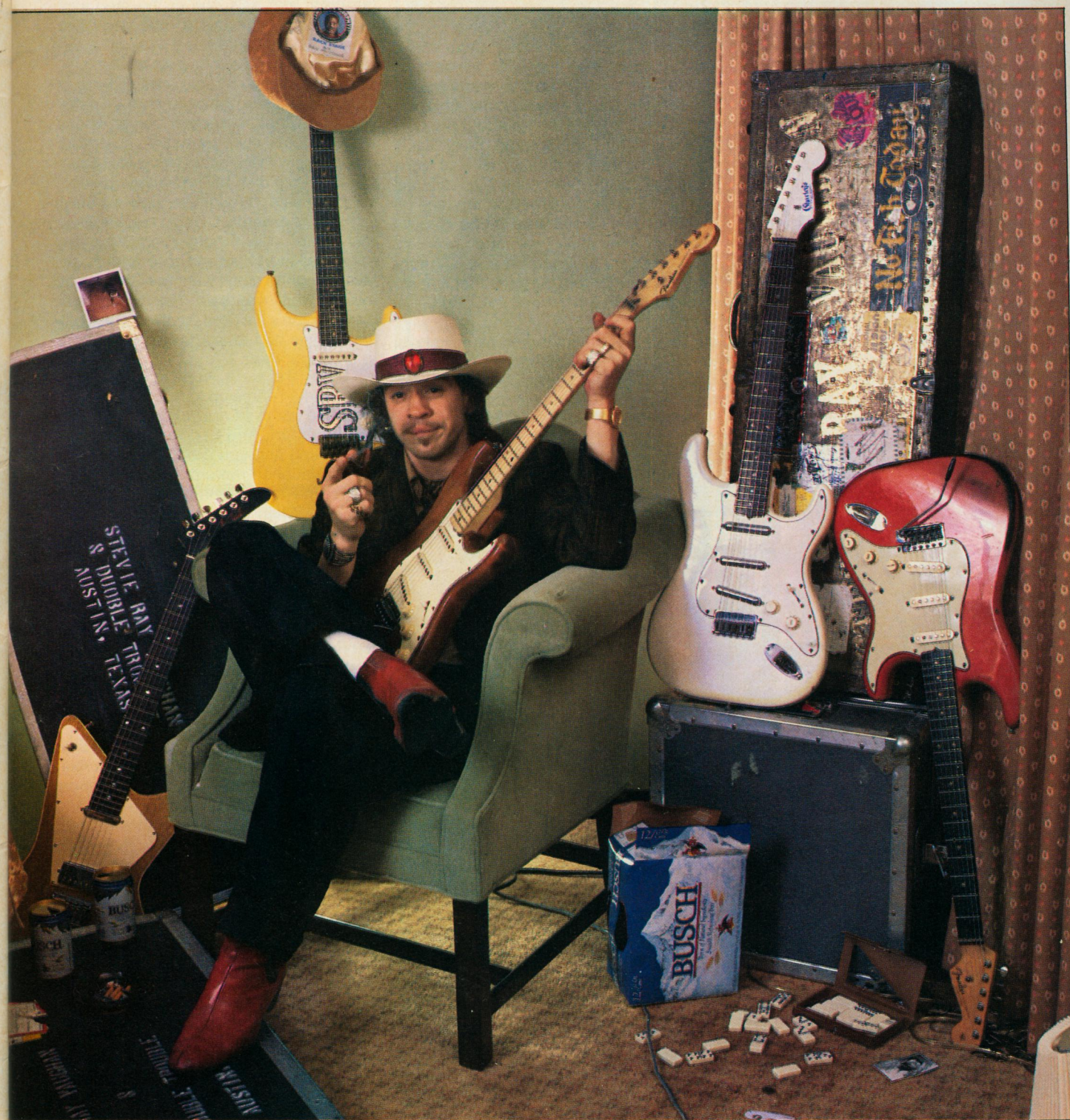
Something was up. Stevie Ray Vaughan looked like the cat that swallowed the canary. He had plenty of reason to be pleased, of course: a few weeks earlier, Vaughan and his band, Double Trouble, had received their first Grammy (in the ethnic music category, for some tunes on a Montreux Jazz Festival blues anthology), capping a year in which they'd won a number of other industry awards. After seeing their first two albums climb into the upper reaches of the charts, they'd toured widely

at home and abroad, and were, at that moment, in the midst of finishing up work on their third record, *Soul To Soul*.

But something more than a year of new triumphs and successes was on Stevie Ray's mind, and he was being deliberately and playfully vague. Nothing arouses your curiosity faster than that. He positively seemed to glow.

Was he born again?

"Something like that." There was the faint wisp of a knowing smile under the



Stevie Ray Vaughan at ease in a hotel room in Texas. Just like Robert Johnson, you might say, except for the choice of ax—in this case, a Hendrick and a gaggle of Strats.

broad-brimmed hat. It was a white hat, too—not the black Man With No Name hat that's become a trademark of sorts.

Quit drinking and smoking?

He held up his glass. "No."

Make up with his wife and family over something?

"That's part of it."

Vaughan grinned mischievously, and talk moved in other directions. He was sitting in the dim corner of a lounge in a pleasant North Dallas hotel, waiting to

leave for the studio where *Soul To Soul* was coming down the home stretch. A little later, the rest of the band came down—drummer Chris Layton and bassist Tommy Shannon, an alumnus of the old Johnny Winter band of the sixties—and they clearly possessed something of the same glow. Was this contagious?

"Yeah, some big changes have taken place. I haven't resolved all my problems," Vaughan finally explained, "but I'm working on it. I can see the problems, at least,

and that takes a lot of the pressure off. I've been running from myself too long, and now I feel like I'm walking with myself."

During the course of a long conversation, there had been hints of friction in his organization, a sense of the many unpredictable pressures that had been placed on the band, but Vaughan was referring to something else entirely. There's sometimes been a feeling, yes, that Stevie Ray Vaughan was uncomfortable with his success, perhaps a bit bewildered by it—why

should fate tap him, a humble blues guitarist?—or, at least, he was not totally prepared for its accompanying responsibilities. He was confused by the people who were drawn to him because of his success and not because of *him* or what is in his music. Despite all that's happened to him during the past two years or so, Vaughan possesses not so much as the slightest aura of rock stardom. He seems very much the hard-working club player he used to be, friendly, modest, down-to-earth. He chuckled at the memory of playing Austin clubs years ago, making a few dollars for the night and then borrowing money from the bartender to cover the bar tab—he laughed remembering that \$1.36 was the least he'd ever earned on a paying gig. But now, the success is there just the same, and at some point, he finally began to reach an understanding of it all. He's getting used to the

attention, the star-gazers and the paparazzi.

Vaughan remained vague about some of the particulars—it was an element of privacy he seemed to be reserving for himself—although he was quite amiable, and talked at great length about his current album and about some of his plans for the immediate future. He was very excited about the new Lonnie Mack album, just about to hit the streets at the time of the interview, an album which he co-produced in Austin last year, and on which he played. He'd picked up a few important life lessons from the veteran guitarist: Mack, of course, has seen it all and done it all in his long career, and lived with success and without it, and he still plays up a storm. "He's getting younger all the time, too," Stevie Ray chuckled. "I swear he is. Look at him *reeeeal* close."

He smiled: "I sat down and talked to

the man, and he's one of the men who will sit down and talk to you, too. And thank God for that! He's a wonderful cat. He opened my eyes to a lot of things."

While Double Trouble was touring in Australia recently, the band crossed paths with Eric Clapton, another player whose work reflects very personal, quest-like grapplings with the accoutrements of success. "He didn't tell me what to do," Vaughan said. "He told me how it'd been for him." Afterwards, Clapton and Vaughan had holed up in a hotel room for a few hours, talking about success and its pitfalls. Vaughan didn't want to elaborate on exactly what was said, but it was clear that Clapton's wisdom involved star qualities Stevie had to acknowledge in order to deal with them.

"Then, we were working with Albert King, and *he* came up to me, and he said, 'Man, we got to sit down and have a little heart-to-heart.' You sit down like that with Albert King and you grow."

And Vaughan remembered something that came from Johnny Winter, who'd preceeded him down the long path, the first white Texas blues guitar hero.

"He said something to me when the first record was doing so well," he recalled. "It made me feel a lot of respect for what we did, for the music. He said that he wanted me to know that people like Muddy Waters and the cats who started it all really had respect for what we're doing because it made people respect *them*. We're not taking credit for the music. We're trying to give it back."

A few weeks later, when I talked to Vaughan again, he elaborated on his relationship with Albert King. It was almost midnight, a warm Dallas spring night, and we were driving across the northwest part of the city looking for hamburgers while rough mixes of the new album played on the tape deck. "Albert calls me his godson," Vaughan said. "He'll look at you and talk to you, that's the thing. He's pleased with what we've done, and he explained some simple things—don't get high when you're working 'cause you're having too much fun and you don't see the people fuckin' you around. Have fun—that's great—but pay attention. That happened when things were happening so fast, and it was real important to hear that kind of stuff. He knows. He's been through it. You wake up one day back in the clubs without a whole lot to show for what you've been through."

Sitting in the car, while a waitress brought trays of burgers and beer—an old Texas all-night drive-in, the only thing left open—Vaughan added that he planned to produce a new album for Albert King on the recently reactivated Blue Note label, and that they hoped to cut it in Austin. Talk turned back to Lonnie Mack. "He's something between a daddy and a brother," Vaughan explained. "When he sees something that needs to be talked about, he'll talk. He understands. He's

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Traynor

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deep, real deep, and a warm kind of deep. He wanted to produce us a couple, three years ago, but it didn't happen then, of course, and things just worked out like they have. The way I look at it, we're just giving back to him what he did for all of us. It wasn't a case of me doing something for him—it was me getting a chance to work with him.

"You know," he added, "the way people come into your life when you need them, it's wonderful and it happens in so many ways. It's like having an angel. Somebody comes along and helps you get right."

So things are coming together. Vaughan, Shannon and Layton together, talking about the new record, could scarcely contain their excitement. A lot of people have wondered how far yet another Texas guitar-slinger could carry the blues thing, and Vaughan has attempted to formulate an answer. He wanted to make a happy record, he said, full of buoyant moods.

"We're not taking credit for the music of Muddy and the cats who started it all. We're trying to give it back."

Shorter songs, less heavy breathing from the guitar, some new instrumental combinations. On *Soul To Soul*, you hear a lot of the Stevie Ray Vaughan trademarks, but it still has a good-time, uptown feel—a strong trace of r&b—that separates it from Vaughan's first two albums. The guitar showpieces are there, but it's clear that Vaughan set out to accomplish something different with this record.

"I'm real close to it, and so it's hard to get a good perspective on it," he said, "but there're a lot of rockin' songs and then some like we've never played before. There's definitely blues in it—not less blues than before—but it's a type of music we haven't really tried before, some different kinds of changes. There are a few other players here and there that people won't expect, some keyboards [ex-Delbert McClinton ivories-tinkler Reese Wynans has been added to Double Trouble.—ed.], some horns. But the moods are happier."

At that particular time, the band was working nightly at Dallas Sound Lab, a 48-track digitally-capable facility in the Dallas Communications Complex at Las

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WAYNE LOOP

Colinas, just northwest of the city. They'd booked the studio in great 24-hour chunks of time, and had even recorded rehearsals, and Vaughan was finding those sorts of conditions pretty luxurious—one of the benefits of having two successful albums under his belt. It helped shape the character of the music on the new record.

"It's helping a lot," Vaughan explained, "because we've gotten to work on individual technique and things, so that we've come down to playing more like we wanted to play in the first place. To do that, we had to cut in the studio and sit down and listen to it. We've always been forced to work a lot faster than this before, and we play so many gigs on the road that we don't have the time to listen to ourselves as closely as we should all the time. You go and play for an hour and a half and then go to the next place, and you don't get a chance to catch what's changing in your music, what's working and what's not working. We love to play shows—don't misunderstand me on that—but it's hard to ask how did we improve, or did we? We have fun when we play, but the studio is a blessing that a lot of people forget about, maybe."

He said that they were recording the album the "old way," live, in the same room together, and without headphones. "I've got every amp I own in the studio and all going all out at once," Vaughan laughed. "They had to build a new monitor system for us." The studio, he explained, was set up like a stage, but with the amps aimed in such a way that the other players could hear what was com-



HALL PUCKETT

The Star Spangled Whammy

Stevie Ray became the first guitarist ever to play the national anthem to kick off a major league baseball game, when he performed his solo at the Houston Astrodome season opener last April. Mickey Mantle came over and signed two of Stevie's guitars. Stevie was in awe as you can see from this pic with Mantle and Olympic star Carl Lewis.

ing out of them. Vaughan even played drums on one cut, but it was too slow, so the song was speeded up to raise its pitch a half-step.

"We're recording the old way and using the best modern equipment we can find, and it's a good combination," Vaughan said. "We go in and cut a song a few times if we need to, or just do a set. At this point, we're pretty fine-tuned, and we're watching it grow as it goes. We're all looking at it, and we have a lot of ideas, things we've wanted to have a chance to work with."

Double Trouble had toured for 18½ months prior to the release of *Couldn't Stand The Weather* in '84, and then they took two months off before starting a new project. "We didn't realize how hard it was to just go play cold, without playing in front of people again. I'd never thought about that before. We'd rehearse—try to play this and that—but we didn't play in front of people. You'd be amazed how hard it is not to play in front of people."

In any case, you don't get the sense that a lot of career planning goes into a Double Trouble album—no big calculations about how it should sound or how many units it should sell. It mainly charts the natural growth of Vaughan and the band. "We're trying for feeling. We try to accomplish something with the music, which is to feel through things. I've been trying to grow up some myself, in my heart, and it's happening quick and I feel good about it, and I want that to come out in the music."

Meanwhile, Vaughan remains—like a lot of Texas guitarists—a die-hard Stratocaster player who uses a minimum of effects. Working on the album, he's stuck mostly with a white Strat-style guitar with Danelectro pickups and custom wiring that was made for him in 1983 by the late Charley Wirz, a Dallas guitar dealer, builder and repairman who was a close friend of Vaughan's for many years. It's the instrument Vaughan's holding on the cover of *Couldn't Stand The Weather*, and a perfect example of its sound is the light, quickly-strummed break in "Tin Pan Alley Blues," which was recorded with only a low Leslie effect. On the back of the guitar, a simple message is engraved on the metal plate where the neck joins the body: "To Stevie From Charley. More In '84." It's rather characteristic of the generous spirit that Vaughan's early success inspired in many of his old Texas fans—and, indeed, *Soul To Soul* is dedicated to Wirz. "I've been going between that guitar, the beat-up '59 Strat and this other guitar that Charley found for me, a '61 Strat. It's brutal. They all have that neck, and I associate them with Charley—I didn't get the '59 from him, but he worked on it so many times that it feels like I did, I guess. I like the white ones. It sounds like my old beat-up one, but it's cleaner, not quite as full-sounding. And Charley never told any-



"Albert [King] calls me his godson. He's pleased with what we've done. I try to take care of Hendrix' music and it takes care of me. I treat it with respect, not as a burden."

body but me what he did when he wired it.

"But that's the sound," he added, "that Leslie and that guitar, if the amp's working clean. You have to use the right amp, like a Super, that with the Leslie and a Vibravox head—it's really a steel guitar head—if you set 'em all up in a live room, it sounds great. I don't use a chorus—I like to get that sound with a Leslie, too. It's old-fashioned, but I'm trying to bring it up-to-date."

Vaughan's pretty vague about his amp set-up, although he admits to keeping two Vibravoxes, two Super Reverbs, a Dumble 150-watt Steel String Singer (which he had stopped using for a while, but brought back into service recently) and the Leslie all hooked together. The actual combina-

tion, he explained, was determined over a period of time by which amp worked when, until he accidentally evolved a combination that he liked. Other amps seem to come and go—indeed, in the several weeks between interviews, he'd acquired another Fender. "They're hooked up pretty straight, I guess," he grinned. "I have a Tube Screamer, a wah and the Leslie on my pedal board, and an on-off switch for everything, so that when I switch it off, between the guitar and amp there ain't nothin'. When I do a song like 'Third Stone From The Sun,' I can't control the feedback with the effects on. It goes crazy, so I switch 'em all off and then kick it back when I'm done. It's mostly straight, though—a weird set-up—but pretty straight." In addition to that, he continues to play with his guitar tuned a half-step low—"E-flat tuning" he calls it—and he said that before Wirz died earlier this year, they had discussed building a custom-scale neck that would allow Vaughan to play the tuning without transposing with concert-pitch instruments. It sounds like an impossible idea, but who knows? When two stone guitar fools like Stevie and Charley got together, anything was possible.

The use of the low-pitch tuning was Hendrix-inspired, in any case. "He did it a lot," Vaughan said, "and it gives you different overtones. It's an interesting sound, and I find it a lot easier to sing to." He's also acquired the wah-wah pedal that Hendrix used to record "Up From The Sky."

Vaughan talks without any self-consciousness about Hendrix, but comparisons between the two players have been made often enough. In May, Vaughan opened the Houston Astros' season with a solo version of "The Star Spangled Banner," and, immediately, people remembered the world-weary, apocalyptic version that Hendrix played on the final day of Woodstock in 1969. Vaughan flashed a look that clearly regarded the issue as unbelievably dumb and unnecessary. "I heard they even wrote about it in one of the music magazines," he said, "and they tried to put the two versions side by side. I hate that stuff. His version was great." Vaughan's was the first time that someone had played electric guitar to open a baseball game. "Why do people want to make it out to be more than it is? I can't stand these comparisons." He wasn't even speaking angrily, either. He hadn't even raised his voice. This seemed to be the musician in him talking, matter-of-factly, making an obvious point.

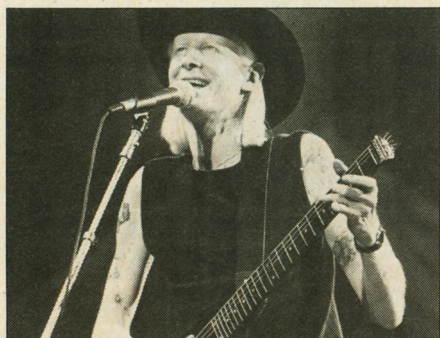
And yet, the comparison exists—if only because Vaughan includes at least one or two (and sometimes three) Hendrix songs in each live show, because he featured a well-known Hendrix song ("Voodoo Chile") on his second album, and, perhaps most of all, because he captures the *spirit* of the improvisational Hendrix on stage more accurately than any

(Continued on page 81)

JOHNNY WINTER:

The Bluesman Do Play Rock and Roll ...and Cajun-style, and country, and jazz.

EBET ROBERTS



Cornering the elusive Johnny Winter in an interview situation is like tracking the legendary Great White Buffalo—there have been sightings of his existence but few have returned to tell the tale. Exaggeration, of course, but the Mississippi-born Winter is no easy prey for the stalking journalist. After repeated phone calls to his New York management office, the forty-one-year-old blues player agreed to a sitting while on a visit to Los Angeles. Winter was picked up at his hotel but only after his road manager acted as an advance scout by entering the lobby prior to Johnny's materialization, sizing up this journalist, making certain there was indeed a car waiting in the parking lot and confirming refreshment supplies at the interview site (the guitarist drinks screwdrivers or Dr. Pepper). He returned to the hotel and fetched Winter.

The wait was worth it. Winter, born in Leland, Texas, on January 23, 1944, is distant in an other-worldly sort of fashion but he has a quick tongue and an intriguing sense of word melody. He represents perhaps the last of the truly dedicated blues guitarists and it is in this precise evaluation which has caused the albino axman terrific amounts of grief. Though the fans see him—due in no small part to music biz hype—as one of the last vestiges of Chicago and Texas blues, Winter never felt until recently that he actually succeeded at being a Bluesman with a capital B.

In a screwdriver kind of mood, Winter looks back on the early days: "I had been really trying to make it as a blues player when I first started and I didn't feel like I had quite done that. It was 'Okay, if I can't make it playing blues then I'll make it a little more rocky' and that's when I did the *Johnny Winter And* album. That was pretty much what I did and until we did the Muddy Waters stuff and that got accepted, I didn't really feel I had done what I started out to do. Even though I had made it, I myself didn't feel I had made it the way I wanted to. So I was kind of unhappy about that."

Prior to Winter's much-publicized signing to Columbia Records in 1969, the guitarist went through a succession of bands (most of them with brother Edgar) and while various blues forms provided the main fodder of his musical appetite, he did engage in styles like Cajun, country and western, light jazz and supper club music(!). It was mandatory that a musician exhibit a variety of styles while performing in the club circuit, but as soon as he gained notoriety it became a cardinal sin to play a single song which even remotely strayed from the blues.

"That really pissed me off," recalls Winter. "It was 'How dare you play rock and roll?' I'd always played everything and having to put up with that kind of stupidity was real hard."

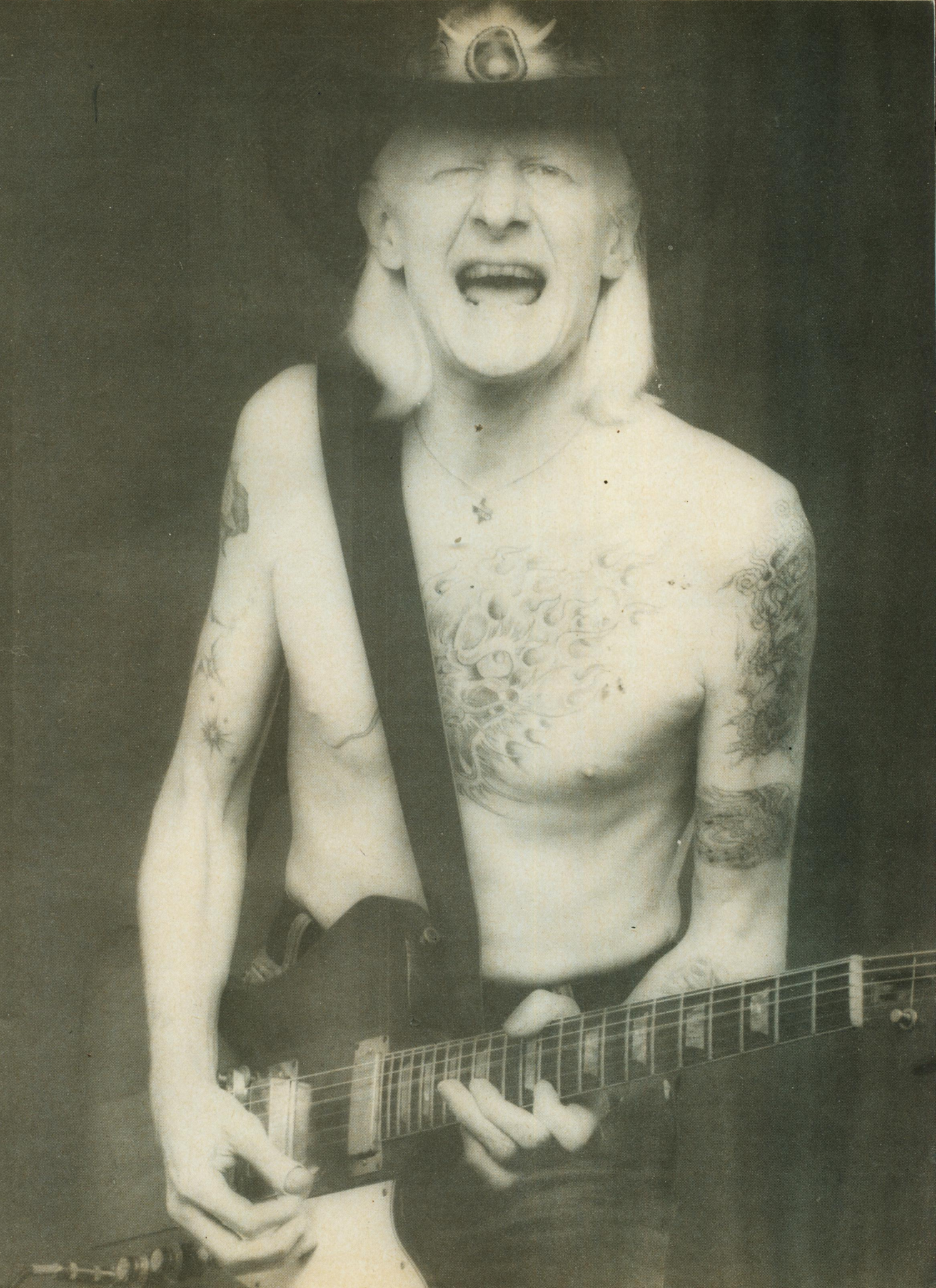
Winter swayed from the blues format he

had outlined on his first two releases (*Johnny Winter*; *Second Winter*) and recalled some of his earlier influences to produce the remarkable *Johnny Winter And* album. This represented his first work with Rick Derringer, an association which would run for many years. And even though this album made the world look at Winter as more than a blues player, it still left him unsatisfied.

"That's a strange period, looking back on it. I was just glad when people stopped talking about the big Columbia deal and the fact that I was an albino and just got around to the music. And it *did* take a while. The first two-and-a-half years it was constantly touring and trying to live up to all the good stuff that people were saying about me. And it was real important to me that I do that because I had been working all my life and I didn't want to end up being a joke or being around for just a couple of years. Because I planned on doing this forever. And I'm actually happier doing it now than I ever have been."

John Dawson has returned to his blues genes. On *Guitar Slinger*, his most recent project on the independently-owned Alligator Records label, there is none of the "heavy metal" present on the *Johnny Winter And* recording (he confesses: "That was pretty much of a heavy metal band"), and none of the commercial qualities which marked the *Saints & Sinners* package (Kansas and Jo-Jo Gunne participated in

BY STEVEN ROSEN



The Winter Sessions: He Could Have Played All Night

The joint is jumpin' at Alligator Records, says honcho gator Bruce Iglauer, who has reassembled the same cast that worked so well together on last year's Grammy-nominated *Guitar Slinger* album for Winter's new followup set. Johnny is once again backed by an all-star Chicago crew—pianist Ken Saydak, formerly with Lonnie Brooks, and Albert Collins' old rhythm section, bassist Johnny B. Gayden (who's still with Collins) and drummer Casey Jones (who isn't).

Where *Guitar Slinger* sported something of a New Orleans feel at times, the new album is more Gulf Coast-oriented and minus the

Lazer guitar (designed by Mark Erlewine) for much of the material.

Kicking into a rousing version of Jimmy Wilson's "Big Wheel Rolling," Winter's scorching lead drives hard over the kick of the skin-tight rhythm (vocals would be dubbed later). They try it again, picking up the tempo a little, and the song delivers a stronger punch. Everyone's satisfied.

But there's a hitch. Winter's not happy with his D string. He wants an unwound .26, and there aren't any in the studio, and where are you gonna find one at 11:30 at night? So while Iglauer calls every guitarist on the North Side,

the night. But Winter's just starting to get into it now, launching into a brilliant extended revival of Roy Milton's obscure instrumental "Succotash." Judging from the scope and intensity of Winter's playing, the length of the session hasn't tired him out one bit.

A band member shuffles matter-of-factly here and there, but Winter's in the mood to stretch out now, and he's calling out the standards, totally unrehearsed—Howlin' Wolf's "Killing Floor," Junior Walker's "Shotgun"—and something to the effect that "You're The Icing On My Cakes." And he's not through yet.

Engineer Justin Niebank cuts in: "How much tape do you think you need?" "How much you got?" replies Winter, who's already cut 19 songs over a span of five days.

It's about one-thirty in the morning by now, and everybody else is looking decidedly whipped. But after a brief respite, Johnny feels like ripping through Tommy Tucker's only major hit, "High Heel Sneakers," and he does it up with abandon. Of course, it's highly doubtful that any of these time-honored standards will find their way onto the album, but they still sound mighty good.

Finally Bruce, who remains in the booth with Niebank while Shurman sits next to Winter in the studio, strolls in and tells Johnny it's time to call it an evening.

"Aw, heck," replies a crestfallen Winter, who could literally have played his screaming brand of Texas blues the rest of the night.

—Bill Dahl

Winter's in the mood to stretch out now, and he's calling out the standards, totally unrehearsed—Howlin' Wolf's "Killing Floor," Junior Walker's "Shotgun"—and something to the effect that "You're The Icing On My Cake."

brass, with material by artists such as Clarence Garlow (to whom *Guitar Slinger* was dedicated), Slim Harpo, Clifton Chenier and Lazy Lester (final song choices hadn't been determined at press time). Winter "rocks out a little more" this time, promises Iglauer.

As the evening progressed at Chicago's Streeterville Studios, the last full band session proved to be quite untypical of the entire project. Utilizing a Mesa Boogie amp set at ten on master volume and treble, zero on middle and bass, Winter wields a a Honda

the band enjoys an extended break.

Finally Iglauer and co-producer Dick Shurman (Winter also shares production credit) convince the guitarist to go with what's available, so the band bites into Elmore James' "12 Year Old Boy" ("This one's gonna be a nasty mo 'fo'," promises Winter, and he's right), and his awesome slide work conjures up Elmore's timeless sound exquisitely.

Another number in much the same style, Dr. Clayton's "Murderin' Blues," is laid down in two takes, and that should signal a wrap for

this). Rather, it is an assembly of I-IV-V-oriented tunes in the Texas/Louisiana style, a mode the guitarist has avoided for a period.

"The Chicago style of blues has always been my favorite," claims Winter, his snowy skin covered in a panorama of tattoos. He collects them as he does old Firebirds. "The electrified Mississippi Delta stuff is rougher and rawer than the Texas blues. *Guitar Slinger* might have been more of the Chicago stuff but Dick Shurman and Bruce Iglauer, who co-produced the album with me, felt I hadn't done as much of the Texas stuff and I kind of agreed with them."

What is different about the album comes in the shape of wood Johnny is now handling. He is pictured on the cover of the record with a Hondo Lazer (also known as a Blazer), the newest addition to his standby arsenal of Gibson Firebirds. While he has not forsaken the guitars upon which he built his career, Winter began the *Guitar Slinger* sessions playing the Firebird but after plugging in the Lazer he set the Gibson aside for the remainder. The Lazer (designed by Mark Erlewine in Austin, Texas) took some adjusting to because it is a headstockless guitar.

"I got the Lazer because it has a completely different sound than the Gibsons and it's also real easy to carry around," says Winter of the Korean-built guitars. "It has a real nice treble tone that I've always wanted to get. I've always liked the Strato-

caster sound better than any other guitar but bending the strings on them was hard; you had to work twice as much to get half the effect. I just never felt I could play a

"I got the Lazer because it has a completely different sound than the Gibsons and it's also real easy to carry around."

Stratocaster. I had to fight it. I owned one when I first started playing guitar and after six months I was ready to give it away.

"The Gibsons always sounded a little too bassy for me but I could play them a lot better. After I got turned on to Firebirds in the early seventies, I thought they were halfway between a Fender and a Gibson."

But the Firebird has always been his bread-and-butter guitar. All of his instruments are either 1962 or 1963 vintages (the first years they were built) and save for removing the vibrato assembly bridges and replacing them with a sturdier tailpiece (the tremolos went from side to side instead of up and down) have remained stock. The one flaw with these models is

an extremely thin joint where the headstock meets the neck and consequently many instruments in his collection have been through multiple fractures at this point (one Firebird is topped with a Les Paul headpiece).

The first fretboard Winter ever touched was a Gibson ES-125, a one-pickup, no-cutaway archtop. He picked this up when he was eleven but a maple-necked Stratocaster soon led him astray. After waiting a year to possess the Fender it was nonetheless impossible to play. He returned to Gibsons. Les Pauls intrigued him for a time—a black Custom with gold fittings and two—not three—pickups ("I play over the middle pickup and it always bothered me having one there") and a white SG-style Les Paul.

However, in 1969 and the release of *Johnny Winter*, he was back to Fender—this time the primitive Mustang. It featured a Bigsby tremolo system and until the emergence at this period of the English vanguard—particularly Eric Clapton—Winter had paid no real attention to developing his own finger vibrato.

"I remembered Eric Clapton started doing it and it became really important to get your finger vibrato down. So I worked on that for a few months and took off my Bigsby and really haven't used them since. My style didn't really change when I heard these guys because it was already pretty much developed. But that was one thing that did change, my vibrato. It had

(Continued on page 83)

**"...The Bad Boy on the
Peavey Bass."**

**MARIO
CIPOLLINA**

-HUEY LEWIS
& THE NEWS



For the complete story on Mario and his Peavey gear, send \$1.25 to Peavey Electronics Corp., Dept. MC, 711 A Street, Meridian, MS 39301 and we'll send you the latest edition of our Monitor® magazine. A poster-size reprint of this ad is also available for \$2.00. Offer good while quantities last.



"THE MUSICIAN'S EDGE"

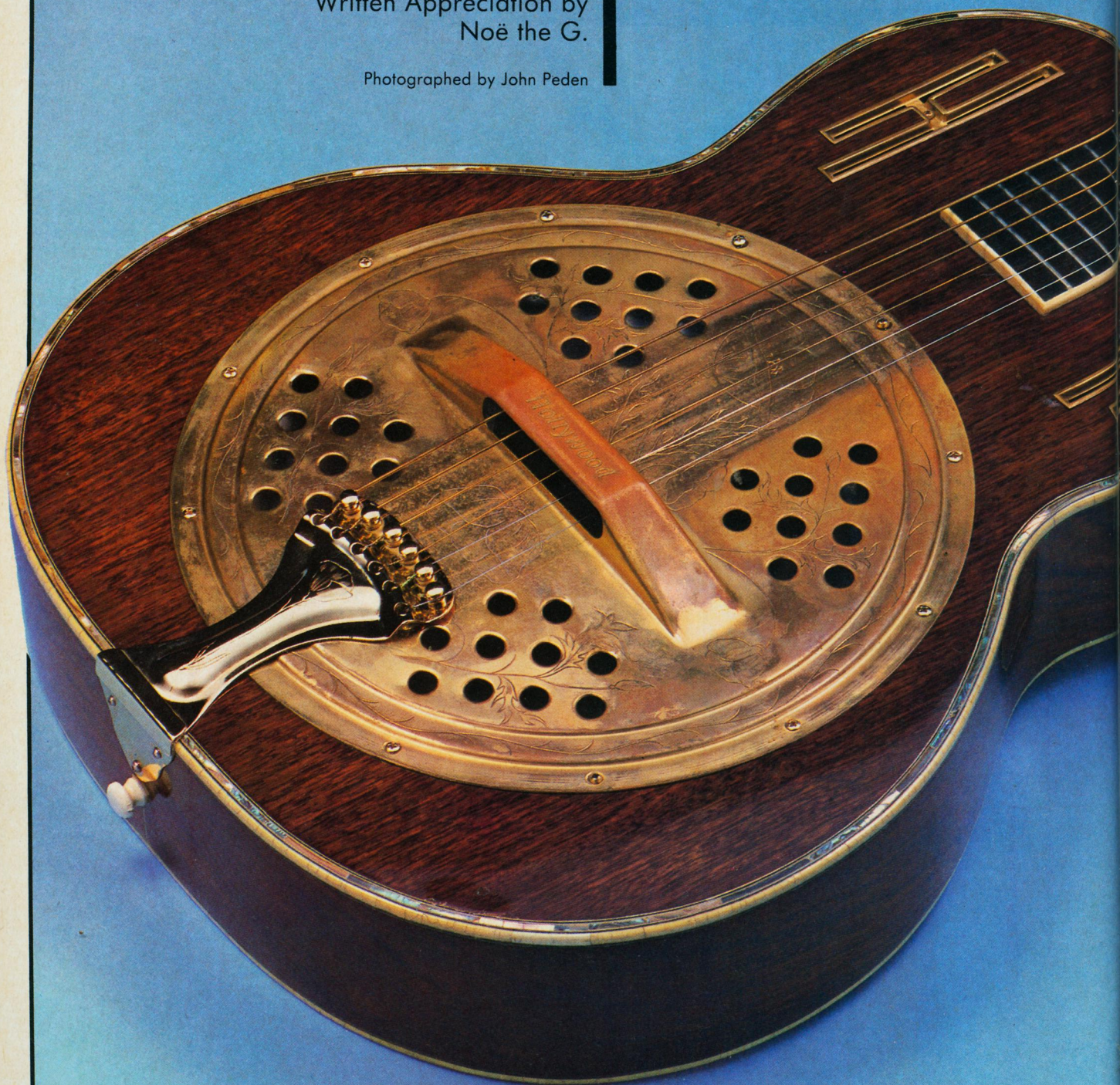
COLLECTOR'S CHOICE

Dopera Bros. "Holywood" (circa 1936)

Found for Guitar World and owned by
Sue Ruskin of Berkeley, California

Written Appreciation by
Noë the G.

Photographed by John Peden



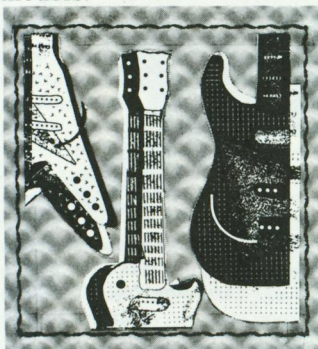
Buyer's

GUIDE

ELECTRIC GUITARS— UNDER \$600/ NAMM SPECIAL BONUS!

This Special Buyer's Guide Contains . . .

GUITAR WORLD BUYER'S GUIDE TO ELECTRIC GUITARS—UNDER \$600. Continuing in our series of pull-out buyer's guides for you to clip and save, this issue we look in on that staple of the beginning guitarist, the inexpensive guitar. Many of these guitars are the economy-minded versions of more elaborate pro models.

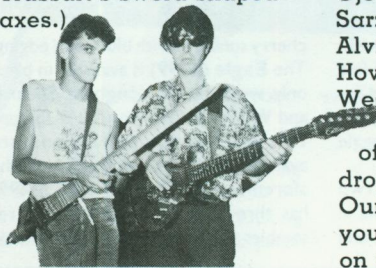


(Late-breaking entries appear on the last page of this pull-out section)



CRUISING THE NAMM SHOW WITH EDWARD THE V. Van Halen hung out at the New Orleans music industry bash, and wherever Edward went, guitar players were sure to follow. (Here he is with John Entwistle). Our contributing editor, Steven Rosen, was Edward's travelling companion, and we thought you'd like to read his diary of the trip—a walk on the wild side through Edward's eyes.

THE MEN AND THEIR MACHINES. Of course, the business of the NAMM show is music, and that means the latest developments in musical instruments. Our roving photographers assembled this scrapbook of guitar creators—famous and infamous—with their creations. (Pictured here, James Trussart of Paris, France, holding his stainless steel guitar and an assistant with one of Trussart's sword-shaped axes.)



THE STARS COME OUT FOR NAMM. Allan Holdsworth, Ted Nugent, John Entwistle, Steve Morse, Brian May, Elliot Easton, Buck Dharma, Gregg Wright, Eddie Ojeda, Jay Jay French, Rudy Sarzo, Jonas Hellborg, Alvin Lee, Grim Reaper, Howard Roberts, Andy West, Tommy Tedesco—that's just a partial list of the musical talent that dropped in on the show. Our photo scrapbook brings you there for a private ride on the Guitar Safari.

ARBOR "EXPLORER," "V"

Arbor

Gearred towards beginners, Arbor's budget-conscious line of electric guitars has a list

price of between \$200 and \$300. Arbor's reproduction of the Gibson Flying V differs from the original in that it utilizes a bolt-on neck design.



Other features include a 22-fret fingerboard, a tremolo bridge, two humbucking pickups, two volume controls and a master tone control.

The Arbor reproduction of the Gibson Explorer features two humbucking pickups, a 22-fret fingerboard, two volume controls and a master tone control. The pickup selector switch is located on the cutaway horn of the body.

Arbor even has a Randy Rhoads/Jackson reproduction (who doesn't these days?) that has two humbucking pickups, a tremolo bridge and an Explorer-style headstock. Arbor has been quite successful in providing young students of electric guitar with instruments that look like the ones that their heroes use.

**Arbor Guitars,
Music Marketing Inc.,
1256 Birchwood Dr.,
Sunnyvale, CA 94089,
(408) 734-0222**

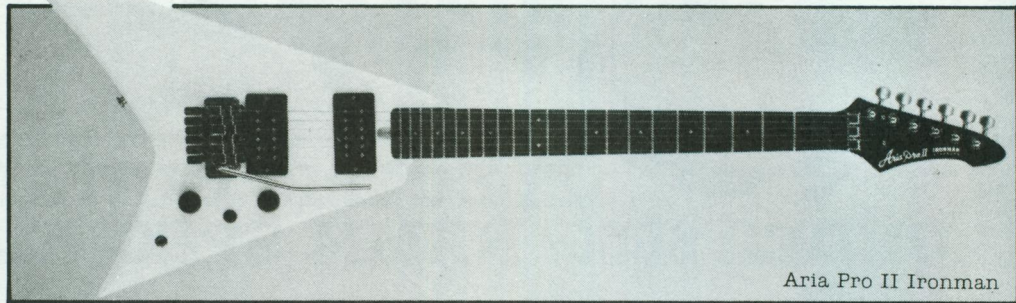
Many inexpensive guitars are now being fitted with locking tremolo systems.

ARIA PRO II PE- 60, ESPRIT, WILDCAT, BOBCAT, STRAYCAT

The **PE-60 (\$579)** combines a stylish maple/mahogany single cutaway body with a 22-fret rosewood fingerboard and heelless maple neck. The two Aria Smooth Crash humbucking pickups have their own independent volume and tone controls. The PE-60's bridge is a modified version of the Gibson Tune-o-Matic in that it enables you quicker string changes.

The **Ironman (\$399)** follows in the tradition that many manufacturers are capitalizing on, and that is the Randy Rhoads/Jackson heavy metal body designs. Featuring two humbucking pickups and a locking tremolo system, the Ironman is available in black, white or candy apple red.

Aria's **Esprit (\$589)** utilizes active electronics, three single-coil pickups, an alder body, an Aria tremolo and a graphite nut. The ACT-3 tremolo features fine-tuners on the bridge and a locking nut. The absence of a



Aria Pro II Ironman

pickguard and the addition of gold hardware makes the Esprit one of Aria's most modern-looking guitars. Unlike the usual Strat pickup configuration where the bridge pickup is slanted, the Esprit's only slanted pickup is in the middle position.

The **Wildcat (\$329)**, **Bobcat (\$299)**, and **Straycat (\$199)** are good buys for the beginner and even intermediate guitarist. All three models are equipped with tremolos, bolt-on necks

and six-in-line tuning machines. The Wildcat and Straycat are fitted with two humbucking pickups each plus a push/pull coil-tapping feature that enables you to "split" the double-coil (humbucker) into a single-coil (i.e. alter the sound of the pickup). The Bobcat's three single-coil pickups and five-position pickup selector switch is a direct take-off of the Fender Strato-caster. Nevertheless, it's a layout that functions well and offers numerous

tonalities.

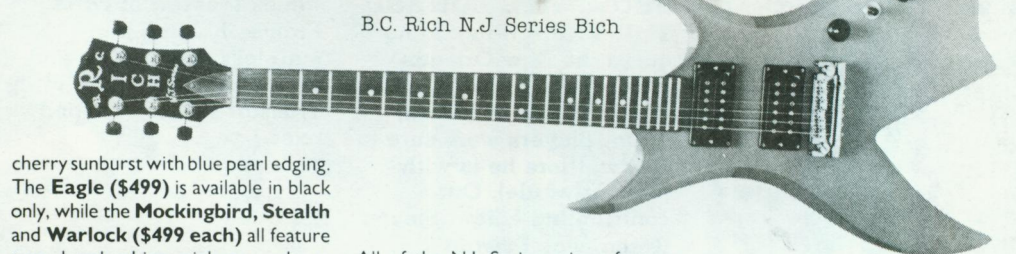
For you metalheads, the **U-Deluxe**, **XX-Deluxe** and **ZZ-Custom (\$499 each)** offer a radical alder body designs with high-output pickups, gold hardware and Aria tremolos. The ZZ-Custom's tremolo features a locking nut and custom finishes.

Aria Music USA,
1201 John Reed Ct.,
City of Industry, CA 91745,
(818) 968-8581

B.C. RICH N.J. BICH, EAGLE, STEALTH, WARLOCK

Earlier this year B.C. Rich released the N.J. Series of guitars and basses at a substantially lower price than their US-made counterparts. These N.J. models differ in that they utilize bolt-on necks instead of the traditional B.C. Rich neck-through-body design. Also, you'll find that the electronics are simplified for those of you who don't want to be bothered with all of the mini-toggle switches found on the US Series.

The **N.J. Bich (\$499)** features two humbucking pickups and is available in black, metallic red, white, violet and



B.C. Rich N.J. Series Bich

cherry sunburst with blue pearl edging. The **Eagle (\$499)** is available in black only, while the **Mockingbird**, **Stealth** and **Warlock (\$499 each)** all feature two humbucking pickups and are available in the same finishes as the aforementioned Bich. The **ST (\$499)** has three single-coil pickups and resembles a Strat with a radical headstock.

All of the N.J. Series guitars feature mahogany bodies with 24-fret fingerboards (except for the ST which has a 22-fret fingerboard) and Kahler Flyer tremolo systems.

B.C. Rich International,
P.O. Box 60119,
Los Angeles, CA 90060,
(213) 443-4161

CARVIN DC125, DC150 STEREO, CM140 STEREO

Carvin's new **DC125 (\$329)** sports a double-cutaway hard rock maple body and neck with a 24-fret ebony fingerboard. A Carvin M22 humbucking pickup (with 22 pole pieces) is used in the bridge position and can be tapped with a flick of the switch. Rounding out the DC 125's features are a master volume control, Schaller tuning machines, a Schaller stud tailpiece with fine tuners and a brass nut. Options include the installation of a Kahler Flyer or Pro tremolo system at an additional charge, as well as bodies made of striking koa wood.

The **DC150 Stereo (\$499)** is equipped with two M22 humbucking



Carvin DC 125

pickups that are accompanied by two volume and two tone controls, three mini-toggle switches (a coil-tap for each pickup and an in/out phase) and a three-position pickup selector switch. By using

both input jacks you can run one pickup to one amp and the other pickup to a second amp to create a "stereo" effect. The bridge is a Schaller stud tailpiece with fine tuners. The DC150 Stereo

also features a 24-fret ebony fingerboard with jumbo frets.

The **CM140 Stereo (\$499)** utilizes a single cutaway body and mother-of-pearl block inlays. Electronically, the CM140 is laid out like the DC150 Stereo. All Carvin guitars feature set-in necks, as opposed to bolt-on. These quality guitars are available only from the manufacturer and cannot be found in stores. Therefore, Carvin ships directly to your door and guarantees you'll like it or your money back.

Carvin Guitars,
1155 Industrial Ave.,
Escondido, CA 92050,
(619) 747-1710

Feel free to write to
manufacturers for catalogs.

CORT SPACE G2, SPACE STAT, EFFECTOR ARROW, FERARI

Cort's **Space G2 (\$349)** is equipped with a full-scale 22-fret fingerboard and headless design with a bridge tuning system licensed by Steinberger. The Space G2 requires that you use the Steinberger double ball end strings. Electronically, the Space G2 features two double-coil pickups with their own independent tone control and a master volume control governs the instrument's output.

The **Space Stat (\$299)** is another Steinberger-approved headless design guitar but this one utilizes the Stratocaster-style electronics. Features include three single-coil pickups, two tone controls and a master volume control.

The **Sound guitar (\$199)** is a Les Paul lookalike with a bolt-on neck and—get this—a built-in amplifier. This battery-powered amp enables you freedom of movement anyhow, anywhere and anyway you choose. A must



Cort G2 Space

for the next Halloween party or Mummer's parade.

The **Effector Arrow (\$249)** has a built-in effects unit that has phase,

delay, vibrato, wah-wah, chorus and distortion. Six pushbuttons enable you to select these wide range of effects.

The **Effector Arrow** is a dead ringer for the Gibson Flying V with two

humbucking pickups, two tone controls and a master volume control. Its six-saddle adjustable bridge is made of brass for extra sustain.

The **GE27 (\$269)** is a reproduction of the Gibson Les Paul with two double-coil pickups, two volume and two tone controls. A three-position pickup selector switch enables you to choose either or both pickups. The hardware is chrome-plated with Gotoh tuning machines.

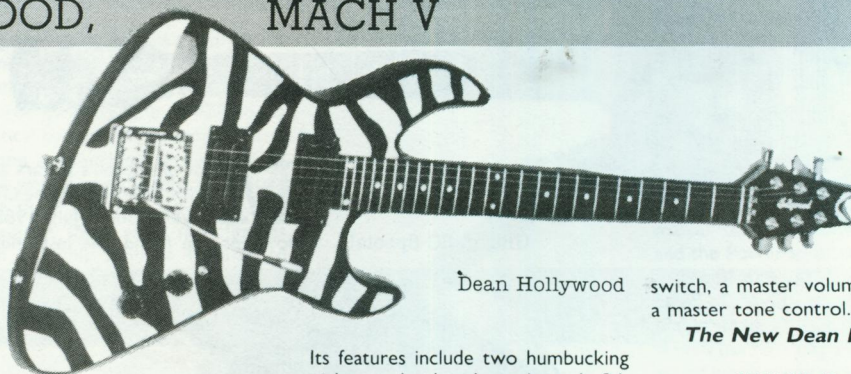
The **Ferari (sic) (\$249)** bears a striking resemblance to the Kramer Baretta with two humbucking pickups, a black tremolo system and black hardware. Its jet black finish gives the Ferrari a distinctive visual appearance. Very black.

Cort Musical Instruments Co., Ltd.,

Westheimer Corp.,
3451 W. Commercial Ave.,
Northbrook, IL 60062,
(312) 498-9850

DEAN HOLLYWOOD, MACH V

Dean's **Hollywood** and **Hollywood Z (\$299 each)** both feature two humbucking pickups and 24-fret rosewood fingerboards mounted on hard rock maple necks. The simplified electronics section includes a master volume control, master tone control, pickup selector switch and three-on-a-side tuning machines. Options include a locking tremolo system and custom graphic finishes. The **Hollywood Z** refers to a decidedly Gibson Explorer-style body design, while the **Hollywood** is a curvy offset double-cutaway shaped body.



Dean Hollywood

switch, a master volume control and a master tone control.

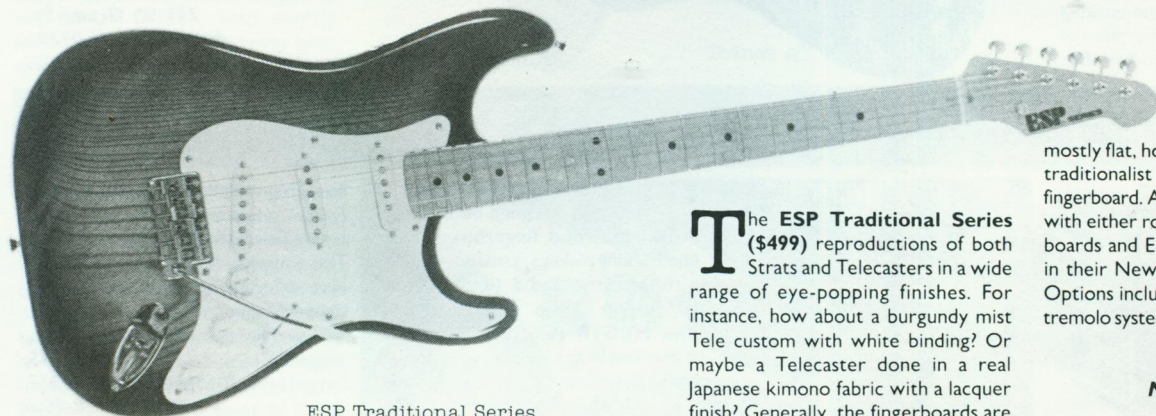
The **Mach V (\$499)** was pictured in our July 1985 issue Buyer's Guide.

Its features include two humbucking pickups, a hard rock maple neck, 24-fret ebony fingerboard, a locking tremolo system, a pickup selector

The New Dean International Guitar Co.,

1744 W. Devon Box 216,
Chicago, IL 60660,
(312) 508-0700

ESP TRADITIONAL SERIES



ESP Traditional Series

The **ESP Traditional Series (\$499)** reproductions of both Strats and Telecasters in a wide range of eye-popping finishes. For instance, how about a burgundy mist Tele custom with white binding? Or maybe a Telecaster done in a real Japanese kimono fabric with a lacquer finish? Generally, the fingerboards are

mostly flat, however if you're a Fender traditionalist you can order a curved fingerboard. All ESP guitars are available with either rosewood or maple fingerboards and ESP "sets up" each guitar in their New York-based workshops. Options include gold parts and Kahler tremolo systems at an additional charge.

ESP Guitars,
JAF Box 2125,
New York, NY 10011,
(212) 989-1234

This year's trend leans towards affordable replicas of established body designs.

FENDER STANDARD STRATOCASTER, SQUIER SERIES

Fender's **Standard Stratocaster** (\$399 without case) and **Standard Telecaster** (\$469 with case) are simplified and effective guitars. The Standard Stratocaster is shy one tone control in comparison to the older models, leaving a master volume and master tone control along with its five-position pickup selector switch. Both the Standard Strat and Telecaster are available with rosewood or maple fingerboards.

The **Squier Contemporary Stratocaster** with tremolo (\$329 without case) features two humbucking pickups for a heavier sound. The reasoning behind this pickup con-



Fender Standard Telecaster

figuration is that many players were taking Strats with single-coil pickups and routing out the pickup cavities to accommodate humbucking pickups.

Fender now spares you this modification. Also, Fender offers a one-humbucking pickup version of this model for \$269 without case.

The **Squier Standard Stratocaster** with tremolo (\$299 without case) utilizes the traditional configuration of three single-coil pickups and is a surprisingly functional guitar, considering its inexpensive list price. The **Squier Standard Telecaster** (\$299 without case) is Fender's low budget offering for the economy-minded Teleplayer.

The **Squier Bullet** (\$259 without case) is an ideal beginner's electric that is available with either two humbucking or three single-coil pickups.

Fender Musical Instruments,
1300 E. Valencia Dr.,
Fullerton, CA 92631,
(714) 879-8080

GIBSON SG DELUXE, SPECIAL II



Gibson SG Special

Most of Gibson's guitars are priced over \$600 (see GW Buyer's Guide, July, 1985). However, we found one just under

the \$600 list price range. The **SG Deluxe** (\$599) features two humbucking pickups and a three-position pickup selector switch. Anyone who has seen AC/DC in concert knows that Angus Young is quite fond of the SG. The **Special II** (\$549) sports a three-piece laminated maple neck, two pickups and a fully adjustable bridge.

Gibson Inc.,
P.O. Box 10087,
Nashville, TN 37210,
(615) 366-2400

GUILD FLYER S-280, FLYER S-270

Guild's **Flyer S-280** (\$589) utilizes an offset double-cutaway body with two Guild Pacific humbucking pickups, a master volume control, a master tone control and a pickup selector switch. The **Flyer S-270** (\$575) is a one humbucking pickup/one volume control version of the S-280. Both of these models offer

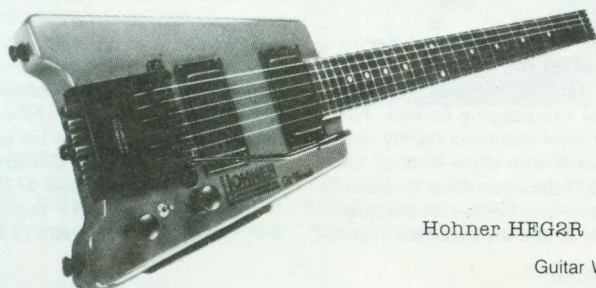


Guild Flyer S-280

EMG pickups and Kahler tremolo systems as options.

Guild Musical Instruments,
225 W. Grand St.,
Elizabeth, NJ 07202,
(201) 351-3002

HOHNER HEG2, HEG2R



Hohner HEG2R

The **Hohner G2** (\$329) is a headless designed body with a rosewood fingerboard, two humbucking pickups, a master volume, a master tone and a three-position mini-toggle pickup selector switch. The **HEG2R** (\$369) is the same instrument with a Steinberger standard tremolo system.

In addition, Hohner now offers a full

line of reproductions of Les Pauls, Strats, Flying V's, Explorer's, Randy Rhoads and even a Telecaster identical to Prince's. These models are all under \$400 and have different names to avoid copyright infringements.

Hohner Marketing Dept.,
P.O. Box 15035,
Richmond, VA 23270,
(804) 798-4500

Many companies are offering high-output replacement pickups as standard equipment.

HONDO MASTERCASTER, FAME, M-16, LAZER, CHIQUITA

Hondo's Fame Series of guitars are modeled after today's most popular body styles and come in a variety of finishes. The **Mastercaster 003 (\$499)** is a Strat reproduction made of ash and comes stock with a Kahler Flyer tremolo system. The **Mastercaster 001 (\$499)** features an ash Telecaster-style body with three Strat-style single-coil pickups and a Kahler Flyer tremolo system. The **Mastercaster 002 (\$374)** is an ash Tele-style body with binding and a Tele-style bridge. A single-coil pickup in the bridge position and a humbucking pickup in neck position offer a wide range of tonalities. If you're looking for a Telecaster reproduction, go for the **Fame H-757 (\$299)**.

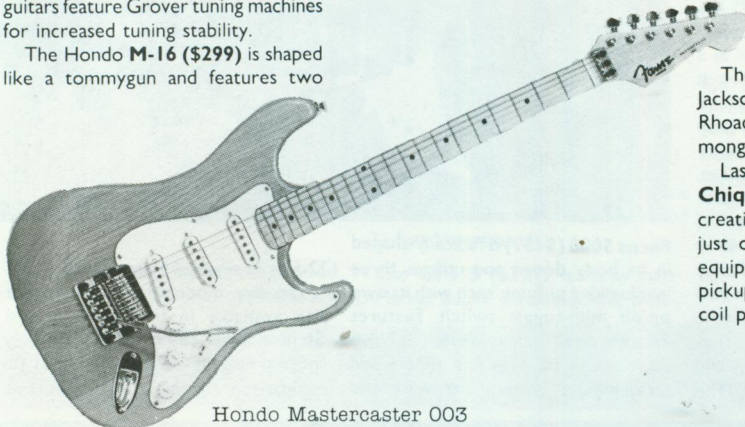
Hondo is even offering some inexpensive repros of the Kramer line such as the **H-761 (\$319)** with its two single-coil pickups and a humbucking

pickup in the bridge position for extra punch. A special tone circuitry enables you to "roll in" the highs. The H-761 is even available with custom striping a la Eddie VH. All of the aforementioned guitars feature Grover tuning machines for increased tuning stability.

The Hondo **M-16 (\$299)** is shaped like a tommygun and features two

humbucking pickups. The pickup selector switch is the machine gun's trigger. Just don't point that thing at me! The **Lazer H-790 (\$399)** features one humbucking pickup, a headless

design with tuning machines on the bridge and a neck-through-body construction. Designed by Austin, Texas luthier Mark Erlewine, the Lazer is Hondo's pride and joy.



Hondo Mastercaster 003

The **H-770 (\$359 and up)** are Jackson/Charvel copies of the Randy Rhoads model. A must for you metal mongers.

Last but not least is the beloved **Chiquita (\$274)** (another Erlewine creation) travel guitar that measures just over two feet in length and is equipped with a DiMarzio humbucking pickup, as well as a DiMarzio single-coil pickup in the neck position.

IMC Music/Hondo Guitars,
P.O. Box 2344,
Ft. Worth, TX 76113,
(817) 336-5114

IBANEZ AXSTAR, RS 410, RS 420

The **Axstar (\$359)** is the latest addition to the ever-growing Ibanez line of guitars, and is available in three different pickup configurations. The **AX40** comes in black with two humbucking pickups, the red **AX45** with two single-coils and a humbucking pickup in the bridge position and the **AX48** with two humbucking pickups and a single-coil pickup in the middle position. The bodies are constructed of lightweight basswood while the bolt-on necks are made of maple with 22-fret rosewood fingerboards. Each model comes with an Ibanez tremolo system that features a locking nut and fine-tuners behind the bridge saddles. The hardware is all black and features Ibanez Smooth Tuner II tuning machines.

Also new is the Ibanez **RS410 (\$349)** and **RS420 (\$369)**. Both models feature an offset double-cutaway basswood body, a one-piece maple neck, no

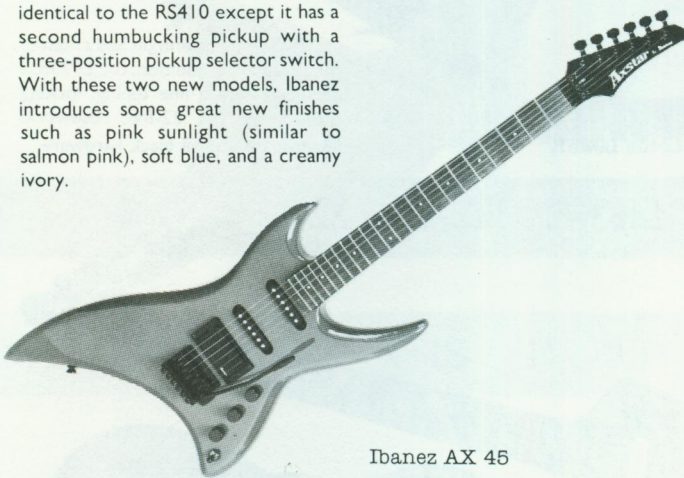
pickguard and the Ibanez Pro Rock'r tremolo system. The RS410 has one humbucking pickup and a lone volume control, whereas the RS420 looks identical to the RS410 except it has a second humbucking pickup with a three-position pickup selector switch. With these two new models, Ibanez introduces some great new finishes such as pink sunlight (similar to salmon pink), soft blue, and a creamy ivory.

The Ibanez **RS240 (\$359)** features two single-coil pickups in the neck and middle positions and a humbucking

pickup in the bridge position. Other features include a master volume and master tone control, a volume control for the middle pickup, a three-position pickup selector switch and the Ibanez Powerocker tremolo system. The **RS135 (\$289)** features three single-coil pickups, a master volume and master tone control, a phase switch and the Powerocker tremolo system.

The **RS430** and **RS440 (\$429 each)** come stock with top-of-the-line hardware, three single-coil pickups (The RS440 has two single-coils and a duosound humbucking pickup in the bridge position), the Pro Rock'r tremolo system with locking nut and 22-fret rosewood fingerboards. The RS440's humbucking pickup can be tapped into a single-coil mode.

Ibanez Guitars,
1716 Winchester Rd.,
Bensalem, PA 19020,
(215) 638-8670



Ibanez AX 45

JTG INFINOX

The **JTG Infinox (\$379)** features a shina body with a radical "shark fin" cutaway in the rear. Powered by a humbucking pickup in the bridge position and a single-coil pickup in the middle position, the Infinox is available in red, black, white and gray. The three-piece 24 1/4" maple neck houses a 24-fret rosewood fingerboard for two full octaves of rifting



JTG Infinox

pleasure. The Infinox is equipped with a locking tremolo system, a master volume, a master tone control and a three-position pickup selector switch.

JTG of Nashville,
1024C 18th Ave., So.,
Nashville, TN 37212,
(615) 329-3036

Check new guitars for tuning stability.

KRAMER FOCUS SERIES, STRIKER SERIES

Kramer's Focus series features five different guitars that are available in four finishes (white, black, red and blue). The **Focus 1000 (\$399)** is equipped with Floyd Rose tremolo system and one humbucking pickup. The **Focus 2000 (\$429)** has two humbucking pickups with a master volume and tone control, as well as a three-position pickup selector switch and the Floyd Rose tremolo system. The **Focus 3000 (\$449)** comes with two single-coil pickups and a humbucking pickup in the bridge position. Also, there is a five-position tone switch to increase the number of tonalities obtainable. The **Focus 4000 (\$459)** features the ever-popular Randy Rhoads/Jackson-shaped body with two humbucking pickups, a master volume and master tone control, a three-position pickup selector switch and the Floyd Rose tremolo system. The



Kramer Focus 5000

Focus 5000 (\$459) is radically-shaped in its body design and utilizes three humbucking pickups, each with its own on/off mini-toggle switch. Features inherent on all five models include Floyd Rose tremolos with fine tuners and locking nuts, chrome hardware and

22-fret rosewood fingerboards.

The five models listed above are also available in the lower-priced **Striker series (\$249-\$279)**. The only shortcoming in the Striker series (in comparison to the Focus series) is

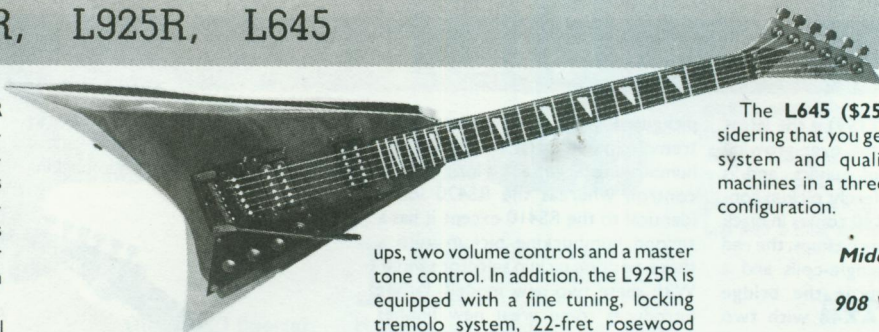
that the Striker's Floyd Rose tremolo systems do not feature the locking nuts and fine tuners.

Kramer Guitars,
1111 Green Grove Rd.,
Neptune, NJ 07753,
(201) 922-8600

LOTUS L-630R, L925R, L645

Slick in design, the **Lotus L-630R (\$230)** sports a 22-fret rosewood fingerboard, two humbucking pickups, Gotoh tuning machines and a pearl red finish. All of the hardware is black, while the electronics feature two volume controls, a master tone control and a three-position pickup selector switch.

The **L925 (\$450)** comes in a pearl red finish with two humbucking pick-



Lotus L925R

ups, two volume controls and a master tone control. In addition, the L925R is equipped with a fine tuning, locking tremolo system, 22-fret rosewood fingerboard and all black hardware.

The **L645 (\$250)** is a steal considering that you get a locking tremolo system and quality Gotoh tuning machines in a three single-coil pickup configuration.

Lotus Guitars,
Midco International,
P.O. Box 748,
908 W. Fayette Ave.,
Effingham, IL,
(217) 342-9211

MAKO POSTER LK3-6, LT2-4, LX2-13



Mako Poster Guitar

Distributed by Kaman, Mako Guitars offers 21 models of reproduction of famous and classic instrument designs. The **Mako**

Poster guitar (\$219) features a stylish body design, two humbucking pickups, a single-coil pickup in the middle position, 23-fret fingerboard and a

fulcrum-style tremolo. Its metallic red finish embellishes the overall appearance, making the Poster guitar a force to be reckoned with. The **LS3-8**

(\$239) is a Fender Stratocaster replica, the **LK3-6 (\$239)** design and finish looks just like Edward Van-Halen's, but with one humbucking pickup in the bridge position and two single-coil pickups in the middle and neck position. The **LP2-5 (\$239)** is a repro of the Gibson Les Paul, the **LT2-4 (\$249)** is a Fender Telecaster look-a-like, the **LX2-9** and **LX2-13 (\$289 each)** mock the Gibson Explorer, while the **TJ2-13 (\$349)** is a dead ringer for Rhoads/Jackson guitar. Also, there are copies of the B.C. Rich Mockingbird, **TR2-3B (\$349)** and the Erlewine/Hondo Lazer, **TG2-5 (\$379)**. Overall, these replicas have a lot of eye appeal and are worth looking into.

Mako Guitars/Kaman Music Distributors,
P.O. Box 507,
Bloomfield, CT 06002,
(203) 243-6304

Serious guitar students should practice daily for at least an hour.

PRIMO/QUEST A1 SERIES

Primo/Quest's **A1-Series (\$295)** features offset double-cutaway bodies with a single-coil pickup in the neck position and a powerful humbucking pickup in the bridge position. This model comes with either a stud tailpiece or a tremolo bridge system. The body design is both stylish and effective for playability. A master volume and master tone control along with a three-position pickup selector switch round out the A1's electronics.



Primo/Quest A1 Series

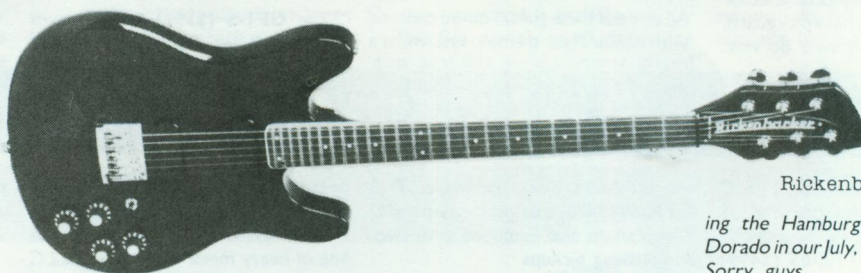
electronics have coil-tap electronics for maximum versatility.

The **A3TD-X (\$410)** utilizes the same body design as the A1, however the A3TD-X doesn't have a pickguard. On the other hand, the A3TD-X does have active electronics and binding around the body. All Primo/Quest

Primo, Inc.,
50 Brigham St.,
Marlboro, MA 01752,
(617) 480-0300

RICKENBACKER HAMBURG, EL DORADO

Rickenbacker's **Hamburg (\$449)** is equipped with two Rickenbacker single-coil pickups and active electronics that do not require a battery. A 24-fret fingerboard enables you to play a full two octaves up the neck. Rounding out the features are two volume controls, two tone



Rickenbacker Hamburg

controls and a pickup selector switch. The **El Dorado (\$599)** is a Hamburg deluxe in that it has all of the same features of the Hamburg plus binding

around the body and gold hardware. Note: We would like to apologize to Rickenbacker for inadvertently pictur-

ing the Hamburg instead of the El Dorado in our July, 1985 Buyer's Guide. Sorry, guys.

Rickenbacker International Corp.,
P.O. Box 2275,
Santa Ana, CA 92707-0275,
(714) 545-5574

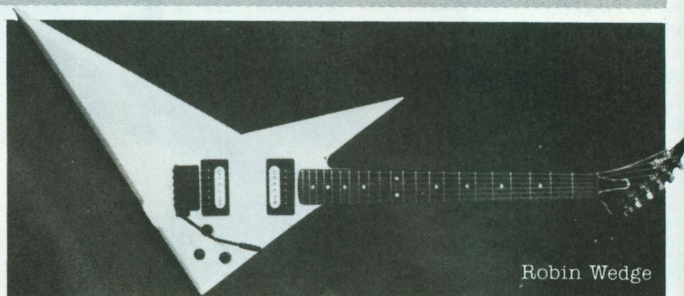
ROBIN WEDGE, OCTAVE

Rather than duplicate the latest Charvel/Jackson body designs, Robin guitars have come up with their own original radical body shape in the **Wedge (\$595)**. Shaped like a boomerang on its side with a reverse headstock, the Wedge is powered by two Cruncher humbucking pickups, a master volume control, a master tone control and a three-position pickup selector switch. The neck is constructed of hard rock maple

with a 22-fret rosewood fingerboard. Options include Kahler tremolos.

The Robin **Octave guitar (\$475)** is unique in that it is smaller in size and scale to standard guitars and is tuned an octave higher. It features one single-coil pickup in the middle position with a master volume and master tone.

Robin Guitars,
2042 Portsmouth,
Houston, TX 77098,
(713) 520-1150



Robin Wedge

SILVER STREET TOMMY SHAW, TAXI



Silver Street Tommy Shaw Model

Co-designed by the Styx guitarist himself, the **Tommy Shaw guitar (\$549)** features a maple

neck and 22-fret rosewood fingerboard bolted-on to an offset double-cutaway bound body. A master volume and master tone control operates the guitar's two DiMarzio pickups; a PAF

in the neck position and a Super Distortion in the bridge position. Also, there is a three-position toggle switch that enables you to put the Super Distortion pickup in/out of phase, as well as splitting the double-coil into a single-coil mode. The hardware includes a Kahler tremolo system and Schaller tuning machines.

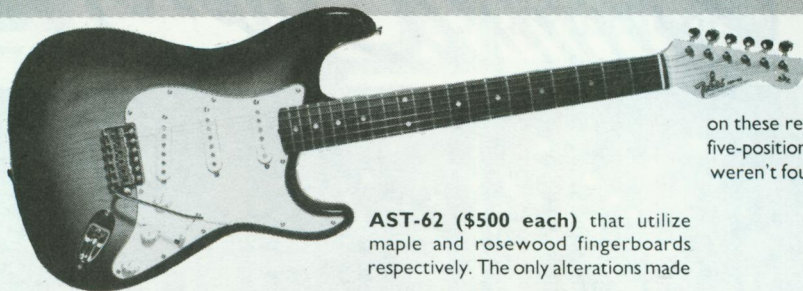
The **Taxi (\$349)** has a rectangular body shape with the electronic controls being situated on the top of the instrument. The Taxi has the three-position pickup selector toggle switch and being a somewhat smaller guitar (but with a full-scale neck), has its own hardshell case that resembles a saxophone case.

Silver Street Inc.,
P.O. Box 159,
Shelby, MI 49455,
(616) 861-5398

If you don't see Guitar World
in your local music store, ask
your dealer to order it.

TOKAI ATE-52, 55, 62

The **ATE-52** and **ATE-55** (\$500 each) are classic Fender Telecaster reissues of 1952 and 1955, respectively. The ATE-52 sports a maple fingerboard and the ATE-55 comes with a rosewood fingerboard. Available in many tasty finishes these reproductions are as close to the real thing as you can get. Also, there are Stratocaster replicas **AST-56** and



Tokai AST-62

on these replicas are the inclusion of a five-position pickup selector switch that weren't found on the Fender originals.

Tokai Guitar Co.,
P.O. Box 196,
Lakeview, OH 43331,
(513) 843-6250

AST-62 (\$500 each) that utilize maple and rosewood fingerboards respectively. The only alterations made

WASHBURN STALLION, A-5, A-10

The **Washburn Stallion** (\$499) sports an ash body, hard rock maple neck, rosewood fingerboard, two single-coil pickups, a humbucking pickup in the bridge position, independent on/off mini-toggle switches for each pickup, the Washburn Wonderbar tremolo system, a master tone control and a master volume that pulls-out to split the humbucking pickup into a single-coil mode. The **RR-11** (\$599) utilizes all of the same features as the Stallion, but with the flashy Rhoads/



Washburn Stallion

Jackson body design. Both of these models employ a bolt-on-neck design.

The **A-5** (\$399) and **A-5 Vibrato** (\$449) utilizes Washburn's own body

design along with a 22-fret maple fingerboard. Electronically, the A-5 and A-5 Vibrato feature two humbucking

pickups, a master volume, a master tone and three-position pickup selector switch. These controls are laid out in the tradition of the Fender Telecaster's control layout. The **A-10** (\$599) beefs up the A-5 with a bound body, two volume controls, two tone controls and is fitted with a rosewood fingerboard.

Washburn Guitars,
230 Lexington Dr.,
Buffalo Grove, IL 60090,
(312) 541-3520

WESTONE SPECTRUM ST, GT, SX, DYNASTY



Westone Spectrum MX

Westone's new Spectrum line of guitars features one constant double-cutaway body available in numerous pickup configurations. The **Spectrum ST** (\$259)

comes with two humbucking pickups, the **Spectrum MX** (\$299) has two single-coils in the neck and middle positions with a humbucking pickup in the bridge position, the **Spectrum GT** (\$359) utilizes two humbuckers

and a single-coil pickup in the middle position and the **Spectrum SX** (\$399) is like the MX with the addition of a tremolo with a locking nut. All models feature standard tremolo bridges of the fulcrum variety. Inherent features an all models include graphite nuts, push/pull volume pots for coil-tapping and humbucking pickups, maple bodies and 22-fret bolt-on necks.

The **Dynasty** (\$479) combines a radical body design with versatile electronics. Two humbucking pickups in the neck and bridge position flank the Dynasty's single-coil pickup in the middle position. The master volume

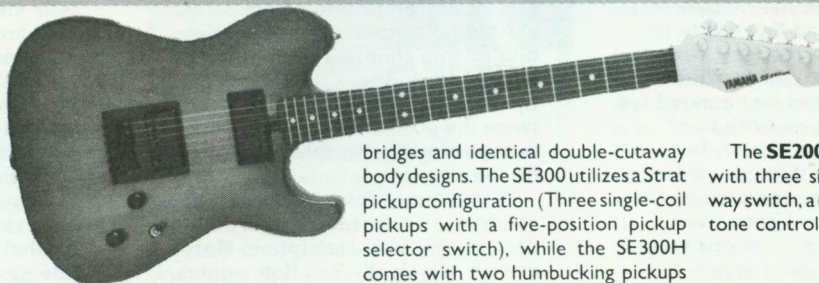
and two tone controls can be pulled out for coil-tapping, activating the single-coil pickup and phase reversal respectively. Also, the Dynasty's Bendmaster fulcrum tremolo has a locking nut to maintain the instrument's tuning. Overall, Tom Presley and his colleagues have made substantial improvements on the Westone line in regards to design and electronic versatility. Hot Stuff? You bet!

Westone Guitars/St. Louis Music Supply,
1400 Ferguson Ave.,
St. Louis, MO 63133,
(314) 727-4512

YAMAHA SJ & SE SERIES

Yamaha's **SJ550HR** (\$459) resembles a Telecaster with a slight second cutaway. Its two humbucking pickups feature push/pull volume and tone controls for coil-splitting effects. The SJ550HR's hardware includes a Tele-style bridge assembly and six-in-line tuning machines. The bolt-on maple neck has a 21-fret rosewood fingerboard and a graphite nut.

The **SE300** and **SE300H** (\$295 each) both feature 21-fret rosewood



Yamaha SJ550HR

fingerboards, graphite nuts, tremolo

bridges and identical double-cutaway body designs. The SE300 utilizes a Strat pickup configuration (Three single-coil pickups with a five-position pickup selector switch), while the SE300H comes with two humbucking pickups and a three-position pickup selector switch.

The **SE200** (\$199) is a student guitar with three single-coil pickups, a five-way switch, a master volume and master tone control.

Yamaha Inc.,
P.O. Box 6600,
Buena Park, CA 90622,
(714) 522-9011

And I Thought I Knew Orleans:
CRUISING THE NAMM
SHOW WITH

Edward Van Halen

BY STEVEN ROSEN



Edward Arrives at the Kramer booth, so that his fans can ogle him. That's our reporter, Steve Rosen, in the shorts right behind him.

The weekend began on a deceptively subdued note. However, this would swiftly change. The alarm clock performed its mechanical duty, jolting me from my sleep at the unearthly hour of 5:30 a.m. A shower washed the sleep from my eyes and after downing two cups (16-ouncers) of caffeine, I phoned Edward to let him know I was on the way. No answer. Mild panic sets in. "Did he already leave?" "Had he changed his mind about taking me with him?" Those were just a couple of the thoughts scurrying through my brain, accelerated and exaggerated by the caffeine intake. I call back five minutes later and a voice answers "Yeah?" (Edward rarely says "Hell-o"). "Where are ya? Well, hurry up!"

And I do. Grabbing my bag, I toss it into the Rx-7 and, not allowing the vehicle to go through essential warmup, take off. At 6:30 a.m. the Hollywood Hills are still deserted. The fog drifts up from the valley below and covers the road in vapor. The Mazda whips around the corners, startling a jogger into insensibility and raising choruses of protest from nesting fowl. Speed limit signs flash by my window and since I'm doing twice the posted maximum, I can only assume the warning is meant for the joggers.

Nine minutes later (my best time so far) my tender blue (the factory designated color description) Mazda arrives outside the Van Halen gates. I press the buzzer and . . . no answer. He probably didn't hear. I ring again

and still . . . no answer. The caffeine is now bubbling in my veins and I'm now musing, "If I could just have made it here in *eight* minutes!" and at that moment, the gate slides open and I cruise in. I sigh audibly. Edward emerges from the front door, tells me he is just now jumping in the shower and has me wait in the kitchen.

I mull over what is in store for the next two days. The NAMM Show. A special "All-Industry" dinner extravaganza to be held at the Louisiana Superdome. Bourbon Street. A riverboat ride down the ol' Mississippi. Gumbo. Hurricanes (the alcoholic, not the atmospheric). And late nights (or more accurately, early mornings). A taxi in the driveway returns me to present time. Edward



Edward greets another NAMM show visitor, John Entwistle.

climbs in the back seat, a can of Schlitz Malt Liquor in hand. Van Halen gives me a hug, I give him a hug, and my eyes remain riveted on the blue and gold can. I ask him if he ate breakfast. "Yeah, I had a tuna sandwich," he says, in that peculiar voice still laced with grit due to the early hour.

Andy, the cab driver, is visibly



RICK GOULD

Edward at the post-board ride jam, wailing on Seymour's Tele.

enamored of his passenger. He discretely steals glances in his rearview mirror, sizing up Van Halen, who is dressed in red hightop Converse, black and white golfer's pants, and a black sports jacket. Edward, between sips of Schlitz, engages him in conversation, telling Andy about the guy in prison who wrote letters to him informing Edward of what a bad job he was doing "impersonating" Valerie's husband while he was in prison. And he told Andy how people would steal letters from his mailbox and then finally stole the mailbox itself.

The taxi heads south on the San Diego Freeway and after a near collision with a Mercedes Benz (their fault), it pulls outside the Delta gate at the Los Angeles International Airport (LAX). Amazingly enough, we're early for flight 514 and head—where else?—to the bar. Edward, peering through dark, dark sunglasses, orders a Bloody Mary and since my system is screaming for more caffeine, I order a cup of coffee. Van Halen removes the shades and rubs his early morning eyes, commenting "I either look like shit or I can't see for shit."

A Sony FM Walkman is removed from his bag and Edward slips in a couple of cassettes. Titled "Le's Pers" and "You Want It When—Ha! Ha! Ha!"; they are examples of his "research" at 5150. Flight 514 to

Edward is goofing with the late-night amblers on Bourbon Street. He pokes his head into a bar, and the house band is playing "Jump," totally unaware that its author is in the audience.

New Orleans is ready for boarding and we take seats 3A and 3B in the first-class section. Doc Severinsen and Arlen Roth are on the same flight. Edward orders up another beer, me a gin/tonic. The guitarist falls fast asleep, his ability to doze on airplanes by now is second nature. Two girls at the front of the cabin take Polaroids while he snoozes and the stewardesses huddle nervously to discuss their cargo. He wakes intermittently, passes on breakfast (cheese omelette), and opens his eyes upon touchdown in New Orleans.

Dennis Berardi, president of Kramer guitars, is waiting at the terminal. His rent-a-car transports us to the New Orleans Hilton, a centrally located hotel just minutes away from the NAMM Show convention hall and the magical Bourbon Street. We check into our rooms; Edward falls fast asleep and I saunter over to the convention hall. It is two o'clock Saturday afternoon and already there is a buzz around the Kramer booth that Van Halen may show up on Sunday. No announcements, no press releases. Just a hushed anticipation that he may grace the booth the next day.

I return to my room and after mangling one of those credit card-like door keys (you put it in a slot and the door supposedly opens), enter. We're ushered to a special fete dubbed the "1985 NAMM All-Industry Dinner Spectacular" featuring Pete Fountain's Gumbo Ya

and expresses "a special thanks to Eddie Van Halen," the guitarist stands, drink raised in hand, and acknowledges the applause. Edward eyes Dennis venomously and muttering "I'll get you for this" (more joking than serious), makes way for the exit.

We return to the Hilton and—after a change of clothes—it's off (at my bequest) to Bourbon Street. The street Bourbon is a combination of Disneyland, Hollywood Boulevard, the red light district and middle America. Next to a store selling "I Love New Orleans" t-shirts is a bar featuring ladies in various stages of undress, a band blazing through Top Forty hits in the corner. After a wonderful dinner of gumbo and creole at the Gumbo House (Edward ordered chicken gumbo and did not taste a bite), we wander the street, which is packed with bodies. People passing by go through doubletakes, pretty certain of who it is but not positive. Edward hands out some guitar picks and the recipients are ecstatic. He hugs one girl and she just about faints. Another one walks up to him, asks him to smile and knows immediately who it is. Edward is goofing with people, joking around with the late-night amblers. He pokes his head inside a bar and I hear the band (unaware of who is listening) break into "Jump." Had they known, they would certainly have gone into hysterics. We make the obligatory stop at Pat O'Brien's (a well-known local pub) and after downing yet another Hurricane (this time to go home with a tourist glass), return to the hotel.

It is only one a.m. and I accompany Edward to the bar. The late-nighters are huddled around the circular liquor dispensing area. I order another gin/tonic and by this time I feel like some character out of Alice In Wonderland. One of the NAMM Show participants is walking around with a hat in the likeness of a pair of rather well-developed female mammary glands. Edward snatches the hat and lays claim to it. Four a.m., the bar closes and we walk (Edward walks, I stumble) back to his room. He, too, had destroyed one of his paper credit card keys and after



... and now, a word from our sponsors—Kramer's Dennis Berardi and Seymour Duncan's Seymour.

Ya Show. Edward, amidst grumbles and rumbles, reluctantly attends. Berardi has told him that he'll have to take a bow during the evening and he refuses. But when the MC addresses the more than 1,000 retailers and manufacturers seated here inside the Louisiana Superdome

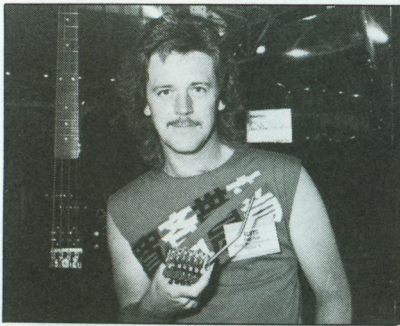
Steven Rosen is a Guitar World contributing editor. He is also Edward Van Halen's official biographer. Watch for his forthcoming tome on the Great One.

THOSE INGENUOUS MEN AND

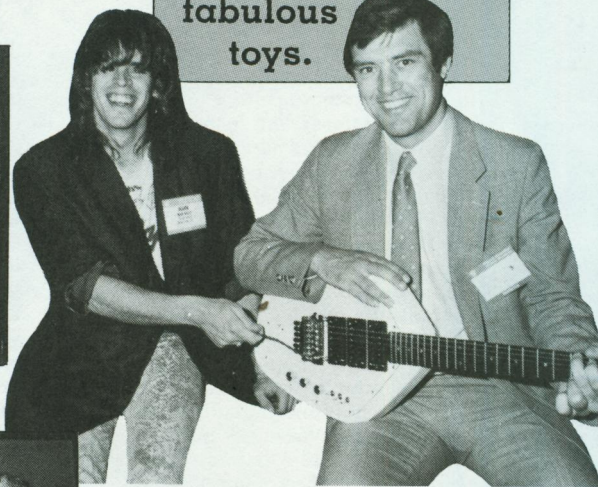


David Haaga and Bill Hinely for the Yamaha Pro Products Division.

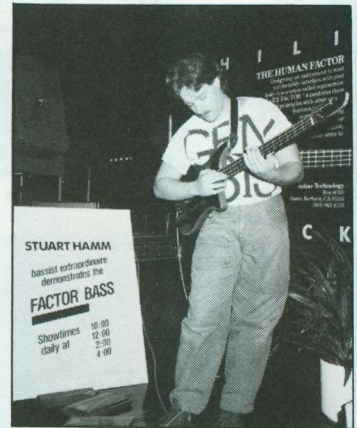
Going to a NAMM show is like being a kid in a toy store if you're in the guitar world. Here's some of the inventors of those fabulous toys.



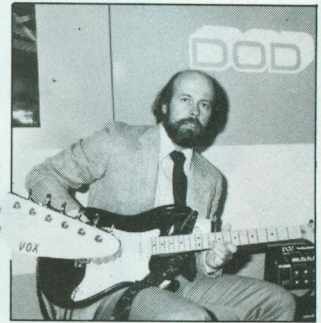
Floyd Rose displays the family jewels.



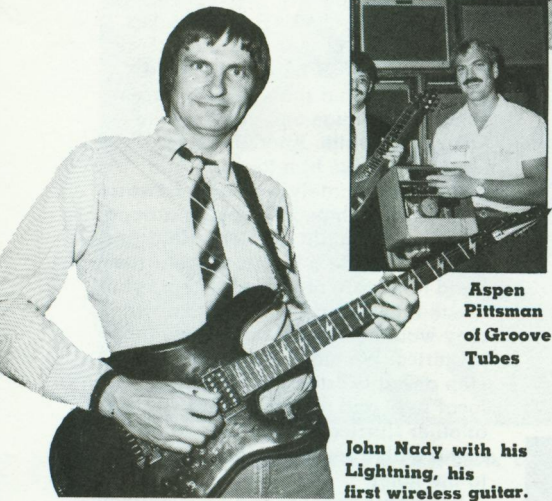
Mark Bosch of GW and Vox rep, Gerry Lewis.



Stuart Hamm plays Kubicki's Factor bass.



DOD's John Johnson demos the company's new effects line.



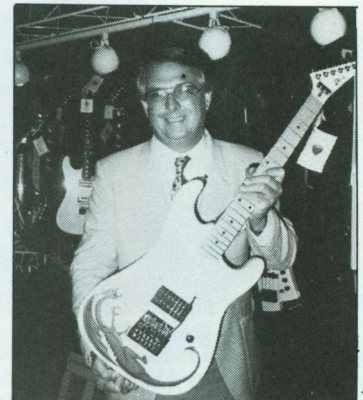
John Nady with his Lightning, his first wireless guitar.



Aspen Pittsman of Groove Tubes



G & L's Dale Hyatt with a hot-sounding Broadcaster prototype.



Jerry Freed, IMC prez with the new Hondo DX-1.



Bob Harrison of Unicord with Jim Marshall and GW's Mark Bosch and a 16-foot stack.

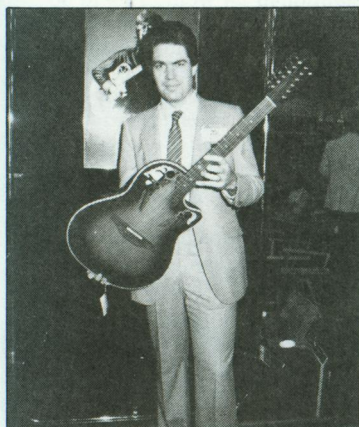


Andrew Bond, inventor of the Unicord Bond guitar, which he's holding.

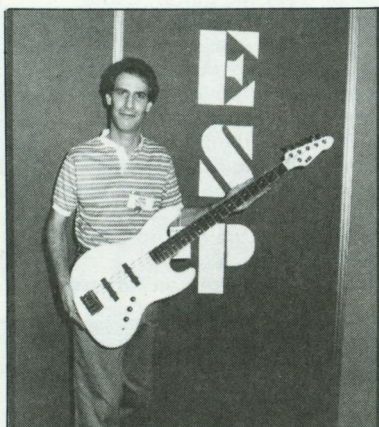


David Rothfield holds a Quest five-string bass.

THEIR FABULOUS DEVICES



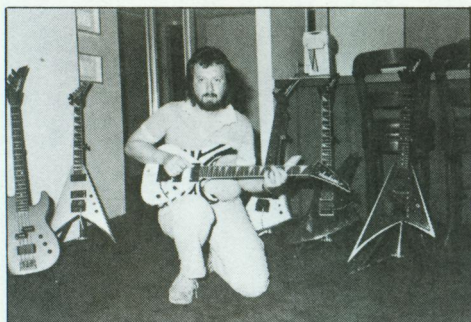
Bill Kaman with the Ovation Collector's Edition 12-string.



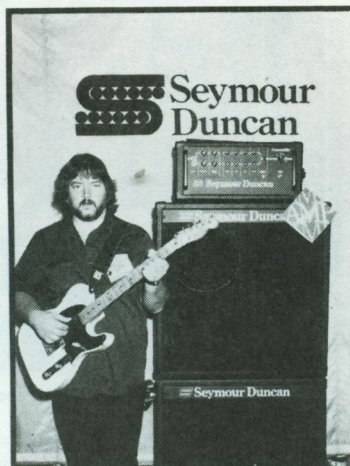
Steve Kaufman of ESP with a white ESP bass.



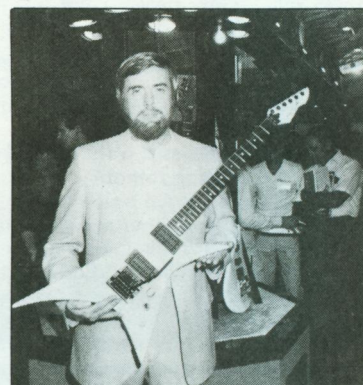
James Trussart (right) came all the way from Paris, France, with his lightweight steel swords and axes.



Grover Jackson in action with a soloist and some other relatives.



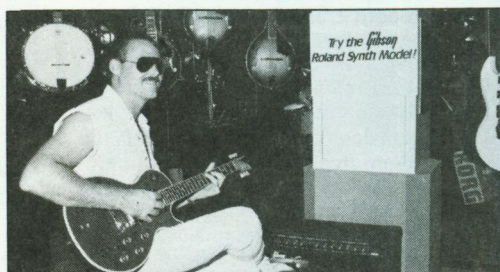
Seymour Duncan doing a vamp with his Convertible amp.



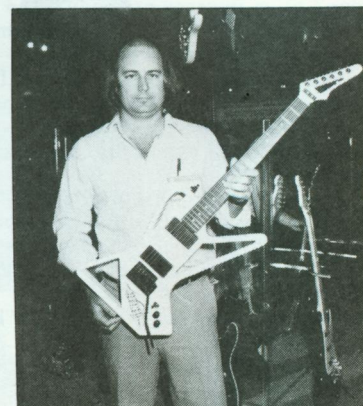
Hartley Peavey shows off the latest in his line of mass-produced wonders.



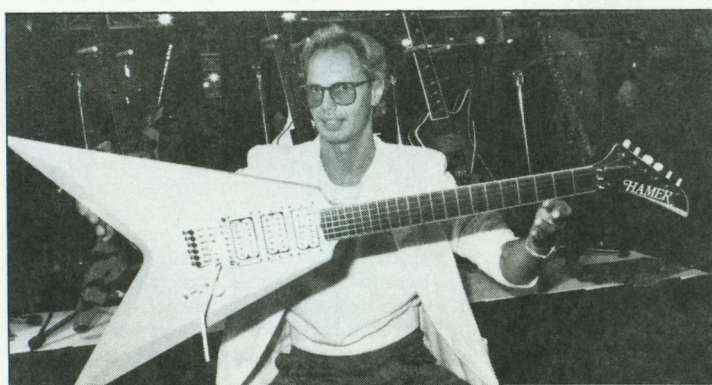
Bernie Rico, founder of B.C. Rich guitars, with a guitar he made himself.



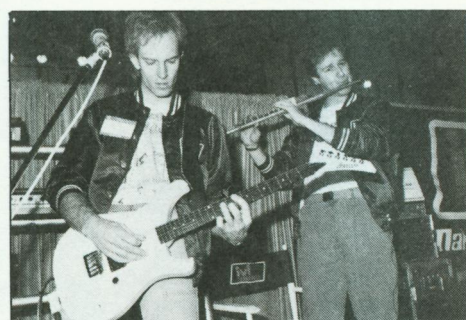
Much ado about the Gibson/Roland synth guitar.



Unidentified rep with Schecter's Genesis model.



Hamer's Jol Dantzig displays a Hamer that looks larger-than-life.



There was much excitement over the IVL guitar/MIDI-interface system.

(Continued from page 49)

fumbling with the lock, we go in.

It is still a sensible hour for the guitarist, who has spent the better part of the last seven years on the road. Though my body is asleep, my eyes remain open, riveted there by caffeine intakes and whatever adrenalin reserves not yet emptied. A knock at the door and Twisted



Twisted Sister's Eddie "Fingers" Ojeda with his favorite magazine.

Sister's Eddie "Fingers" Ojeda gives greeting. He, too, is in town for the NAMM show, a fellow passenger in the Guitar Safari.

For Ojeda, this is a truly special moment. Trying to remain nonchalant, he is too quick to respond and too reluctant to give up the floor. Edward lets Ojeda listen to the "research" tapes and Eddie is in total awe. Van Halen tries to explain the process of his writing; how his "favorite guitars are shitty guitars" (as opposed to expensive, custom models off the rack); his love of keyboards (much to the chagrin of Kramer's Dennis Berardi); and his philosophy, which he verbalized as "I don't try to impress anybody." The evening ends with a challenge arm wrestling match between the two guitar players; as official referee, I deem it a draw. Ojeda returns to his home, his feet barely touching the carpet. Without sympathy, the clock reads eight a.m.

Sunday morning I return to the show and run into Brian May, Allan Holdsworth, Ted Nugent and John Entwistle. The Kramer booth is even more crowded today than it was yesterday afternoon. Whispers of "Do ya think he'll show up?" are circulated. There is little doubt that Van Halen is the most important figure attending the festivities. Due to rise at two p.m., he finally falls out of bed two hours later. A taxi takes us to a side entrance and we're escorted to a waiting room while final preparations are made at the booth. The entire area has been cordoned off. By this time the Kramer stall is completely surrounded. A phone rings, the OK given, and we walk the distance.

There are shouts, cries, hoots and hollers as Edward is recognized by the assembly. He stands idly, gazing about with a look which reads, "What the hell am I doing here?" He edges close to the ropes, shakes a few hands, signs several autographs. Someone hands him a note which says "Eddie: Shannon Lowe is your

#2 fan! Valerie is #1." From a bird's-eye view, the rest of the hall is empty, all traffic at other booths virtually drawn away to Edward.

Screams of "Play the guitar, Eddie" fall on deaf ears; he is in no mood to pick up an instrument. Nonetheless, he hoists one of the Kramers, plays through two perfunctory runs and returns it. He has been there less than thirty minutes and he is already growing agitated, caged in. Brian May's head bobs up in the audience and he is quickly engulfed by the human tide. John Entwistle makes his way through the partition and Van Halen

May to his room. They played around for several hours, May's eyes absolutely transfixed while Edward played his home-made guitar. Van Halen mentioned he would like to do something with Brian sometime (May played with Edward on the Starfleet project). Edward said he could play keyboards and Brian would play guitar. Brian, with an exaggerated "Oh, sure" couldn't believe what he'd heard. And what is even more amazing is that Van Halen was dead serious.

It was five a.m. and Brian exited. Edward came next door to my room and we talked for a while longer. Of



Edward creating a new set of collector's items by signing fans' copies of early VH albums.

is pleased to see a recognizable face. Several minutes later he is gone, returned via taxi to his hotel room for two needed hours of sleep.

Sunday evening finds us on a riverboard cruise up the Mississippi, a party thrown by Kramer. May and Entwistle are on board the paddle-wheeler Natchez, and there is talk of a late night jam back at the hotel. The jam does occur. Back at the Hilton Ballroom, Bugs Henderson and the Stratoblasters are already performing in a party/jam thrown by Seymour Duncan, and when word passes that Van Halen, Entwistle, Ted Nugent and Julian Lennon's guitarist, Carlos Morales, are to play, the stage gets cleared. Backstage the makeshift band (dubbed The Unrehearsed Scumbags) tries to choose a number they all know and finally decide on "Wild Thing."

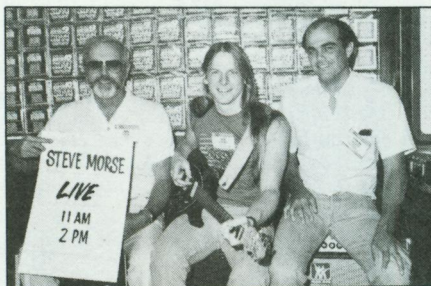
The event was more memorable than it was musical, each guitarist attempting to out-volume and out-solo the other. Edward, grin on his face, enjoyed himself and thrilled the lucky ones in attendance. After the show he went up to Entwistle and in a humility-laden voice said "Sorry." Someone handed Edward an instrument that resembled more a fish skeleton than it did a guitar and commenting "Looks like it would hurt," returned arm-in-arm with Brian

the jam he said, "That was a perfect example of the Over the Hill Gang" and laughed. Shutting the door, he went back to his room. Five seconds later he was pounding on my door. He had lost his second room card key and wanted to phone down to the desk for another. "Nah, I'll just walk down," he decided. Forty-five minutes later he was beating my door again (I knew there would be no sleep on this voyage). They did not believe who he was at the front desk and for the past 45 minutes he had been doing his best to convince them. He finally did.

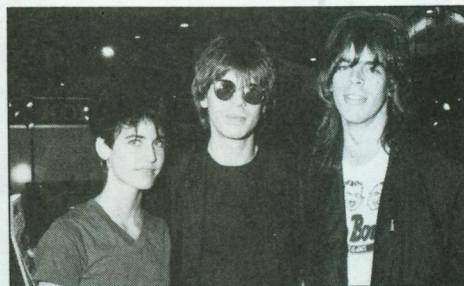
We returned early Monday evening. It was obvious Edward had enjoyed the late nights in the hotel rooms more than he did being put on display at the dinners and show. Valerie picked us up at LAX (she drove right past us one time), Bryan Adams blaring out of the speakers. We enter the gates and my tender blue is parked right where I left it. Valerie asks if I had a good time. I numbly nod yes, staring blankly out of my sunglasses (it is dark outside, mind you). Between the lack of sleep, Hurricanes, running around and general high levels of excitement, I'm sure I had a good time. I must have had a good time. I guess I'll just have to call Edward tomorrow and find out.

STARS COME OUT FOR NAMM

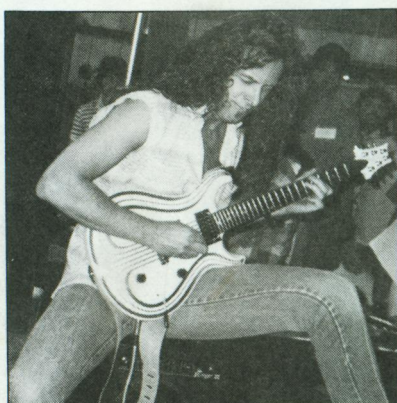
It was a star-studded bunch of players that came to talk shop and jam with their fellow guitar stars.



Ernie Ball, Steve Morse and Sterling Ball.



Elliot Easton and his lady Colleen with Mark B.



Nugent jams with an unseen Entwistle at the Sunn booth.



Gregg Wright of the Jacksons' Victory tour at the Charvel hospitality suite.



Buck Dharma chokes a string on the Brunet guitar, while John Wilcox chokes him.



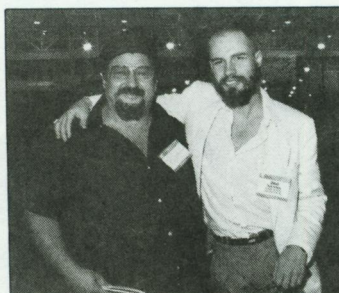
Andy West at the Aria Pro booth.



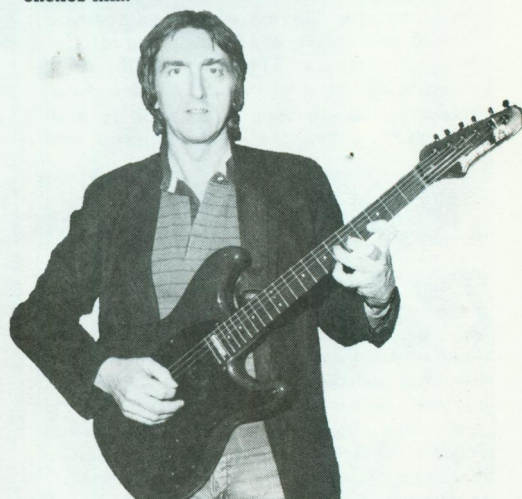
Rudy Sarzo at the Washburn booth.



Brian May and Jay Jay French at the Guild booth.



Tommy Tedesco and bass monster Jonas Hellborg.



Allan Holdsworth playing the Ibanez (AH-10) Holdsworth model.



Alvin Lee (far right) isn't a bit shy with his Tokai.



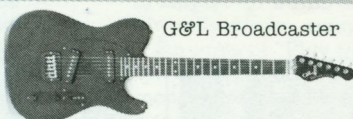
GW's Noë the G with the string-leapers of Grim Reaper.



Entwistle and Roth going at it.

G & L BROADCASTER

Leo Fender has just released a revised G & L edition of one of his earliest designs. The **Broadcaster (\$595)** features two single-coil pickups that remotely resemble the Gibson P-90 pickup. In addition, the electronics are of the Fender Telecaster-type with a three-position pickup switch, a master volume and master tone control. The center position of the pickup selector switch activates both pickups into a unique humbucking mode. Nice touch. The



G&L Broadcaster

22-fret fingerboard is available in either ebony or maple, while the headstock is fitted with precision tuning machines that have tapered posts.

G & L Music Sales Inc.,
2548 E. Fender Ave. #G,
Fullerton, CA 92631,
(714) 871-4750

PIAZZA PERFORMER

Now here's an interesting concept, the **Piazza Performer (\$299)** has a swank body design with one single-coil pickup and nylon strings. The neck is full scale, but the overall size is that of a travel guitar. Features include tuning machines in the rear and one-piece neck and bodies.

Piazza Music Manufacturing,
789 Bahia,
St. Augustine, FL 32086,
(904) 797-5694



Piazza Performer

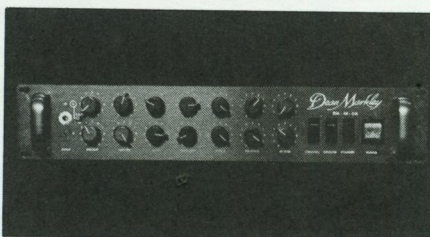
S O U N D C H E C K

Dean Markley RM-80-DR Amplifier



While it is technically considered a preamp, the Dean Markley RM-80-DR can be used either by itself or in tandem with a Dean Markley power amp. We tested this rack-mountable transistorized preamp by itself through a Markley 2 x 12" slant cabinet. The results were quite impressive, even for this die-hard tube-advocating scribe.

First off, the controls on the front panel from left to right read as follows: preamp volume, master volume, bass, middle, treble, presence and reverb. These are active electronics, thus they are very sensitive in their taper and can drastically alter the tonalities of the amp. Also, these controls are repeated for the unit's second channel so that you can preset two different sounds and alternate between them by way of a footswitch. In addition, the first channel has a FET button/switch that offers a crystal clean sound when activated. One of our favorite sounds was using a Fender Stratocaster with this FET channel along with a distortion box



One of our favorite sounds was created by using a Fender Stratocaster with fET channel along with a distortion box—a sound that has both clarity and balls.

for a sound that has both clarity and balls. Each channel has an independent LED that is lit when that given channel is in operation. Rounding out the features on the front panel are a two-position ground switch, a standby switch and the unit's on/off power switch.

The RM-80-DR's rear panel includes an effects loop, a preamp out, a power amp in, remote channel switching and an extra AC outlet for your convenience.

Since the unit is equipped with active electronics, it requires a bit of experimentation to obtain the sound that you desire. This is not so much a point of contention as it is just that the RM-80-DR is a versatile unit in regards to various tonalities. Listing at \$699, the Dean Markley RM-80-DR is a welcome triumph for transistorized guitar amplification and is being used on the road by a growing number of professional guitarists. For further information contact: Dean Markley Inc., 3350 Scott Blvd., #45, Santa Clara, Ca, 95051. —Mark Bosch

Bond Guitar



If there were a guitar industry prize for the most radical design of the year, the winner in 1985 would be the new Bond graphite guitar. It is a clear break with the past and as such it is difficult to compare with conventional electric guitars.

The three major areas of advanced design on the Bond are: the use of graphite composite materials, a new concept in active circuitry for pickup selection and tone/volume settings and a really novel fretboard design that is neither fretted nor fretless. All together these features add up to a totally modern guitar.

The entire guitar minus the fretboard, tuning/bridge hardware and circuitry is made out of a resin/graphite composite material analogous to marine fiberglass. The guitar is molded in two parts, an integral neck with body and a formed backplate, and is hollow to house the extensive electronics inside. It's as simple as that. It's been done before, but this is the first time a more guitarlike shape has been molded in recent times (let's not forget the plastic Maccafferri's a few years back!).

Active guitar circuitry has been done before but never so comprehensively! Tone and volume controls have been replaced by rocker switches with colored digital readouts in three colors to display the setting. A five-pushbutton configuration controls which of the three single-coil size pickups are



This is the first real variation in fret design since the 1700s.

on and the phase relationships between them. This simple arrangement of three pickup/two phase buttons lets you get many sounds just from the stock instrument sans EQ. It's a pretty novel approach to the old problem of having three pickups and having to set them up in an instant.

The "fretboard" is where the really innovative stuff happens. Rather than having frets banged into a wood or synthetic slab, a stepped design is cast and machined out of hard-anodized aluminum. From the side it looks like a stretched out zig-zag. This is the first real variation in fret design since the 1700's. This is also the most controversial part of the Bond

guitar. The claim is that the action on such a fingerboard can be much less resistive to the touch than a fretted design since it can be set to a very low action without buzzout and that less pressure is needed to "fret" a note cleanly. This is a rather *daring* move in '85, when most "innovations" consist merely of new paint jobs and MTV guitar body styles.

Despite all the electronic trappings, the Bond, perhaps because of the use of graphite and the hollow chamber, has a slightly 'acoustic' feeling to it when amplified. This produces a sound which can be very bright, like a super-Fender, yet with a greater amount of sustain. You can, of course, get those fat tones out of it. Quite a few different sounds can be gotten with that unique pickup tone selection system. The neatest thing about the electronics is the LED readout of volume, bass and treble and the corresponding controls which automatically increment and decrement when held down. You can do an automated fadeout on this guitar! The only drawback to the electronics scheme is that it requires a separate power supply with a different sort of cable (actually a stereo cable to the power source).

The Bond guitar is as innovative as you can get. I have a feeling that with its calculated use of synthetic materials and advanced circuitry it is a prototype of what electric guitars in the future might be like. Suggested retail: \$1199. —Peter Mengaziol



We wanted to display something which Johnny Winter could relate to, but we've already shown a Johnny Winter-owned National Steel "Chrysanthemum" in this space (see our November 1981 centerfold). Johnny would appreciate the country blues sound of this special-order instrument, though it was originally ordered with a country and western styled artist of the Gene Autry variety in mind. It was once owned, in fact, by a Hollywood cowboy named Bob Webb. A matching ukelele, says this festive instrument's owner, has been sighted in L.A. Ms. Ruskin bought the guitar 14 years ago, out of love—she is known for taking in lovable strays—and found out some more about it from the Dobro company. The guitar is very playable, with a really comfortable, beautiful Spanish-style neck that sports a quite intricate banjo-like inlay pattern. The front bell is gold-plated and engraved with—what else?—California poppies. The Ebony f-holes are—also quite appropriately—h-holes. Hooray for Hollywood!

AUTOGRAPH'S STEVE LYNCH

The Signature Is For Real

BY
TIM
BRADLEY

Steve Lynch was there at the beginning. No, no, not with Charlie Christian or Chuck Berry, but at the beginning of the ax pyrotechnics that goes by various names: fret tapping, double-fretting, right-handed hammer-on technique, etc. In fact, Lynch wrote the book on the technique. It's called *The Right Touch* (Dale Zdenek Publications) and he definitely has it. Now one of the principal proponents of the style, Steve can be heard with the band Autograph on RCA Records and, of course, on video.

So, if he's so hot, how come nobody knew about him 'til now?

"Well," explains Steve, "it's whoever gets out there and gets the exposure first. People at first tied me in with [Van Halen] and thought that I'd picked up the style from him. But if you'll listen to it, my style is really quite a bit different. Eddie's more

GLEN LA FERMAN

Lynch's two-handed technique is awesome. And in octaves, yet.

linear with it, whereas I do a lot of interval skips, like octaves and fifths across strings. Eddie will be more up and down on the same string and be more pentatonic with it. Lately, he's doing more out of the major scale. He's such a great guitarist!

"Jeff Watson from Night Ranger does it, and his style is entirely different from what me or Eddie are doing. So people are realizing that Eddie's not the only one around doing it. He was like a pioneer to really bring it out into the open. He broke the ice."

Lynch was first exposed to the technique at about age 15, when he saw guitarist Harvey Mandel perform. But the real spark of inspiration was ignited when he saw Emmett Chapman give a seminar on the Stick at the Guitar Institute of Technology, where Steve was a student from March '78 to March '79. "He's the one that really set me off on it, even though he was playing on a Stick, which was completely different. I cornered him after the seminar and asked him how in the heck I could do something like that on guitar, because I didn't want to switch instruments. So he gave me a couple of ideas and it took off from there."

"Took off" is right. Since graduating from GIT, Steve wrote his book, won Guitarist of the Year at the New York Music & Guitar Expo (panelists: Al DiMeola, Larry Coryell, Les Paul, Johnny Winter), developed a thriving teaching schedule ("95 students a week") and played with dozens of bands, including Savoy Brown and the Greg Lake group.

The Savoy Brown and Greg Lake gigs both ended with a sort of "you're great but you're fired," because the bandleaders found that Steve's style was so identifiably his that the stars were having to share the spotlight with him. But the situations led to contacts, which in turn led to the proverbial BIG BREAK.

Steve met drummer Keni Richards who, coincidentally, was a jogging partner of David Lee Roth's. Richards and Roth stopped off at the Troubador to have a couple of beers after jogging one day and the topic of an Autograph demo tape came up. They went to Roth's Pasadena palace and listened to it. A few days later, Autograph, who had never done a live gig together, were invited to tour with Van Halen.

The band scrimped and scraped together the money to make the trip to Jacksonville, Florida, where their first gig was in front of 12,000 rabid Van Halen fans. "It was quite a scary feeling," remembers Lynch. "The lights go off in a 12,000-seater and suddenly you're on. We were behind the stage and we heard this huge roar from a crowd that was there to see Van Halen. We looked at each other in shock. We almost went the other way!"

Three months on the road with Van Halen honed Autograph's playing (and partying!) chops to a razor-keen edge, to the point that when an RCA a&r man saw them at Madison Square Garden, he went backstage that night and signed them up. RCA sequestered them in a studio for 31 days, which yielded the gold (probably platinum

by now) album *Sign In Please* and its hits "Turn Up The Radio" and "Send Her To Me." On the strength of the album, Autograph spent the summer headlining with King Kobra, Carmine Appice's group, doing warmups, as well as warming up for Dio, Aerosmith and Bryan Adams. By the time you read this, the band's second album for RCA should just be getting to your local diskery. Listen especially for the track called "Take No Prisoners," the group's popular encore anthem.

Autograph's success has also led to the *de rigeur* videos and something a little bit new for the rock biz—corporate sponsorship. In much the same way that the Jacksons and Lionel Richie became associated with soft drinks or that Kool sponsors jazz events, Autograph has been taken under the wing of the Papermate pen company (get it? Autograph and pens?). It gave them a video budget in exchange for on-screen display of the product, and also made Autograph the first band to be written up in the Wall Street Journal in connection with the sponsorship phenomenon.

Another highlight for Steve was the group's appearance on American Bandstand. "That was like a high point in my whole life. I had watched that show since I was a little kid, just dreaming of being on it. Dick Clark was just so nice and so good to us. I was really surprised at how much of the thing he really does run. He and his wife do everything. It's amazing."

So, just how does Steve Lynch get that Steve Lynch sound?

"What I'm using is Charvel guitars. Two of them each have one EMG pickup in them, but the main one I use has a Seymour Duncan custom in it. I run through two Carvin X100B amps in stereo to four 4x12 Carvin cabinets with Celestion speakers in them. I'm using Ibanez effects, an HD1500 Harmonizer Delay, the DM1000 Delay, and the UE400, which is the compressor, phaser, overdrive and stereo chorus/flanger, all rack-mounted. I use a Nady wireless system, the new rack-mounted one. My strings are the new Guild Pumping Iron strings, which are fantastic. They have a double wrap around the ball, so the strings don't break at that point. I have a Kahler bridge, which has drop-string loading, and I haven't broken a string yet."

Another aspect of Steve's sound is his serious approach to the instrument, including a solid guitar education. "Before I went to GIT," he explains, "I didn't really understand the neck. Understanding the shapes and everything is really necessary. I sit down with guitar players who don't know the shapes, the pentatonics and major scale positions, and it's hard to describe to them how I'm visualizing both hands on the fretboard. When I would teach, I would show people the basics. They'd come in and they'd want to learn that style right away. I would tell them, 'Listen, there's a couple of lessons you're going to have to



Three months on the road with Van Halen honed Autograph's playing (and partying!) chops to a razor-keen edge. "We heard this huge roar from behind the stage and it was for Van Halen. We looked at each other in shock."

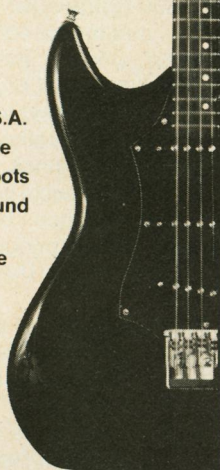
do first. You're going to have to learn these shapes up and down before you can really understand what I'm doing with this style. Then you can come up with ideas on your own.' I would try to inspire people to come up with ideas on their own, rather than just sitting there and writing out all my licks. That doesn't do them any good, 'cause then they're just playing what I'm playing. I wanted them to be able to create stuff on their own."

In addition to being a great player, Steve is a meticulous studio wizard. He memorizes all of his Autograph solos exactly note-for-note. "That's because I double them on record. I construct my solos, I don't jam them. I do the solo on one track, then I slow down the speed of the tape very slightly and do the solo again on another track. This really fattens the sound. I could do it with a harmonizer, but I like to do it manually. It makes all your bent notes just slightly off and gives it that feeling of real fatness [*does Leslie West know about this?*], which you can't get with a harmonizer. When the notes are slightly off and you bend them, they start to oscillate and that sounds really good. Then you bring it up and you're right in pitch. It's like playing chiropractic guitar—it bends out a little and bends back in. People don't really hear that, but they hear it subconsciously. Sometimes I even triple my solos. On stage, I just use the harmonizer, because with the sound system, it's pretty fat out there anyway."

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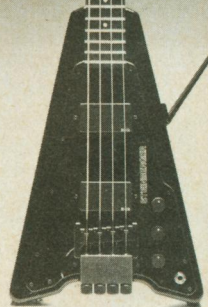
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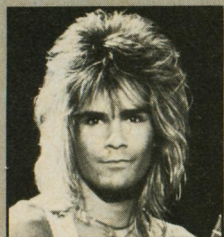


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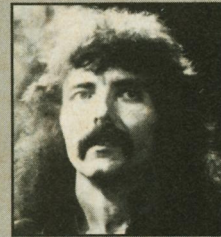
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Hammer-on Section of "Turn Up The Radio,"

a transcription by its author, Steve Lynch.

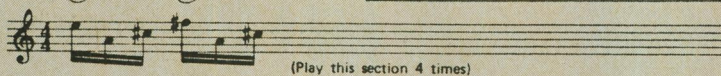
Copyright © 1985, Steve Lynch

In a Guitar World exclusive, here's another example of Steve's handiwork, the hammer-on section of the Autograph song "Turn Up The Radio."

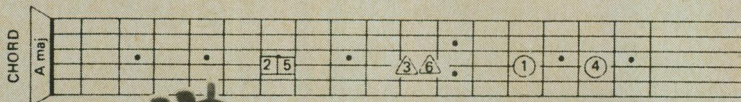
- = Hammer-on with right hand.
- = Pull-off to left hand.
- △ = Hammer-on with left hand.

Note : I'm using the 2nd and 4th fingers of the Right Hand because my pick is being held between my first finger and thumb. Circled numbers are fingers of right hand

Fingering: ② 1 4 ④ 1 4



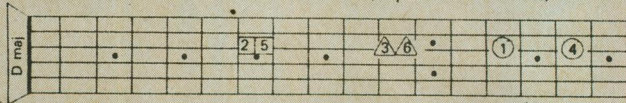
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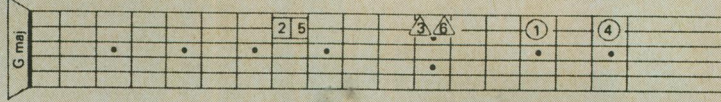
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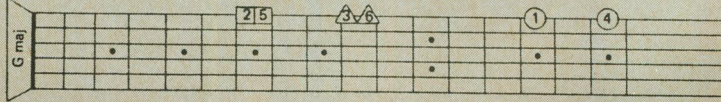
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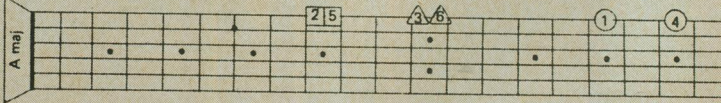
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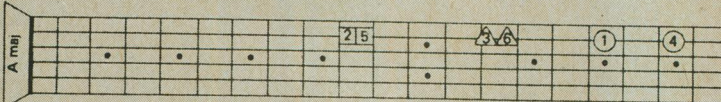
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Says Steve: "This is the way I've found that most people understand this technique the easiest. This is the music, with the tab showing what is to be hammered first, second, third, etc. on a given string. Good luck and good hammering."

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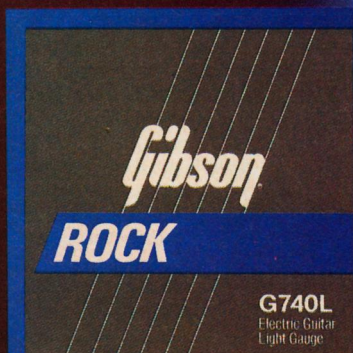
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SOUNDING BOARD

(Continued from page 26)

thoven ("Anyone who wouldn't want to be as respected as he was would be a fool."), well, in my opinion, Eddie is probably just as much respected for this time as Beethoven was in his.

Thanks for the excellent interview.

Susan Marsh
Charlottesville, Va.

At first, I thought the story would be one of those "Van Halen Rules the Galaxy" type that you often read about in *Creem* or *Circus Magazine*. But what I read in the context of the interview turned into a very warm and informative story which I will never forget.

I think what made the article unique was the showing of Eddie's cultural background and his

"Serious" side of musicianship. I know Van Halen has always said people take them too serious, but you don't get that good on a guitar without a lot of hard work.

Ever since I started really "listening" to Van Halen a few years ago, I have started collecting almost every article and interview on them just to find out how they manage to produce such great music with such a contrast in personalities.

I think Eddie has said it the best with "it has to be a feeling," or if you will, brown sound.

I realized this when I started to play some Van Halen songs on my bass. I think Mike is one of the best bassists around today. I can't play their songs note-for-note, and I don't want to. I play it from the heart, which is more important.

I want to thank you for such an enlightening

story, and I look forward to your upcoming biography.

Eddie Van Halen is without a doubt the best guitarist in the world today, and I would give anything to meet this man and thank him for his true dedication to rock and roll and for giving me and thousands of other fans like me someone to look up to and admire.

Sincerely,
Kevin J. Bixell
(address withheld)

Your interview with Edward Van Halen was by far the best and most informative I've ever read. Eddie's instrument and songwriting talent leaves me in awe. His mastery of music surpasses any other. This, combined with his great personality and good looks, makes him the ultimate performer.

P.S., The next time you talk to Edward, please tell him that his fans really encourage him to record a solo album, if he finds time in his schedule.

Nancy Genshaw
Alpena, Mich.

First all I would like to compliment you on your interview with Edward Van Halen that appeared in the July issue of *Guitar World*. I am a fanatic follower of Eddie Van Halen: not just "the man" but more his work and talent in Van Halen and other music related projects. Eddie's ability with the guitar never ceases to fascinate me. He is truly a unique individual in the area of music in that his cool, laid-back personality fits well with his talent as a musician. How many other people in the music business can you call a musician? This is what sets EVH far apart from the rest. Edward Van Halen has all the qualities he needs to be the tremendous musician he is. The ones I have noticed most are his technological knowledge, his skill of play, his sense of sound and most importantly that "feeling" or emotion Eddie is gifted enough to experience. Mr. Rosen, I thank you for your interview with EVH; it was undoubtedly the best I've read ever. Your interview held a certain level of sophistication not found in others. You elaborated in just the right areas (musical beginnings, talent, work, style, technique, people involved, . . .) and through this allowing Eddie's personality to reflect. I enjoy very much reading about Eddie, and of all I've read, I enjoyed reading your interview the most.

Karen Scallon
Madison, Wisc.

Have mercy! I have spent the last week losing an re-losing myself inside the Van Halen special issue. I am truly stunned!

Edward comes alive! I mean, really alive. The man and his art have been captured and conveyed so vividly and intimately, with an uncanny and touching insight. Because of this, his music has taken on much (pardon the cliché, but I mean this) new meaning for me.

The article was brilliant, both a tribute and a credit to Edward's own equally unmatched genius. Thank you for giving print to it. And I'll be looking forward, with sheer breathless terror, to the biography!

Shari York
Toledo, Ohio

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SOUNDING BOARD

The article on Eddie was superb! Be seen' you soon . . . and . . .

KEEP PLAYIN' THEM BLUES!
Billy Gibbons
Houston, Texas

The above letter was indeed from the man with the fuzzy guitar. We thank him for his sentiments and for helping us out with the Hendrix issue. You may recall the hoopla which occurred in these pages when we first showed the "Pink Strat." Stay tuned for the next ZZ Top album—it's eagerly awaited by us GW editors.

We'd also like to thank Tony Dukes for his help in making us aware of the heavily-anecdoted history of the pink Stratocaster given to Billy Gibbons by Jimi Hendrix.

—GW Ed.

Thank you for your interest in my comments regarding the origins of Edwards "home-made" guitar. With do respect to the company names involved I sincerely have to agree with all that Edward had to say. I have based my conclusion on a few situations that came to mind. They are as follows:

Just prior to Van Halen's success I was in a band that performed second or third billing to Van Halen playing lead guitar. On one occasion I clearly remember seeing Edward using a white with black striped Strat on stage at the Pasadena Civic Auditorium. At this same time, I was working for Wayne Charvel as a respected repairman and custom guitar builder. We were, to the best of my knowledge, buying bodies and necks from Boogie Bodies which I understood to be owned by Linn Ellsworth. Thinking back and trying to remember as clearly as possible all the events that occurred I do believe that what Edward had to say is true and I wish all companies involved, Edward Van Halen and Guitar World the best of luck in the future to come. Edward Van Halen is truly a gifted, naturally talented and trend-setting human being.

Thank you very much,
Karl M. Sandoval
Monterey Park, Ca.

Setzer's Strings

At the time of the Brian Setzer interview (GW, July '85), he did in fact use Dean Markley Strings. However, for the record, Setzer both uses and endorses D'Addario Strings. We apologize for any confusion to our readers over this matter.

Dennis S. Page
Executive Publisher

Other Guitar Mag Eats Dust

When I read a feature on Steve Stevens in the November 1984 issue, I was incredulous. In January, my jaw dropped when the Vivian Campbell interview appeared. But when I saw the article on Warner Hodges, I wasn't surprised at all. Why? Because I've come to expect Guitar World to be the first in presenting my favorite up and coming guitar greats! Keep up the fantastic work guys. I'm sure the competition could eat a little more dust!

Thanks so much!

Laura Dossat
Corpus Christi, TX

Guitar World/November, 1985

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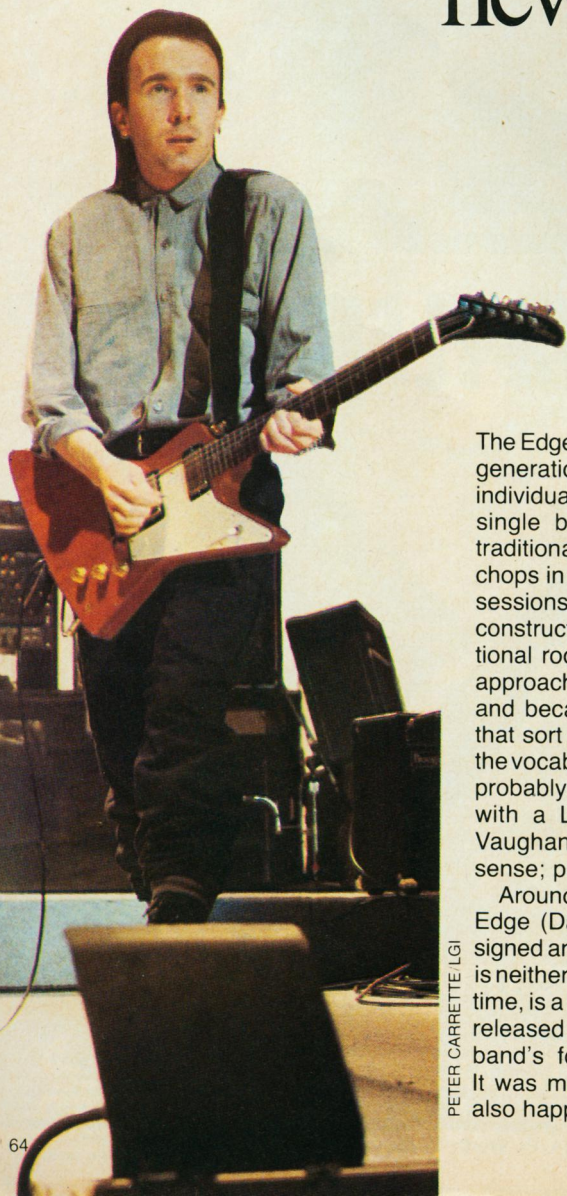
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The *EDGE*

“I’m sick of conventional approaches to guitar,” says U2’s guitarist, “so I experiment with new sounds constantly.”

BY BRUCE NIXON



The Edge is part of a new and rather unique generation of guitar players. These are individuals who have developed within a single band—who haven’t served the traditional apprenticeship or built their chops in endless strings of groups or jam sessions. Quite often, their styles aren’t constructed on the blues, or on any traditional rock and roll sound. Instead, their approach is based on a single context, and because of the unique demands of that sort of situation, they are expanding the vocabulary of the instrument—but they probably couldn’t climb on stage and jam with a Lonnie Mack or a Stevie Ray Vaughan. They’re stylists in the truest sense; pioneers, in a way.

Around particular needs of U2, the Edge (David Evans in real life) has designed an original, idiosyncratic sound that is neither rhythm nor lead, but, at the same time, is a lot of both. *War*, U2’s third album, released in mid-1983, consolidated the band’s following in the United States. It was music of purpose and intent that also happened to be very good rock and

roll. The album seemed to represent a blossoming of U2’s sound, and it announced the arrival of an important young band. *The Unforgettable Fire*, which appeared late last year, seemed to suggest that U2 would be around for the long haul.

The Unforgettable Fire, which was produced by soundscapist Brian Eno, has the sense of urgency, awareness and commitment that made *War* such a compelling record, but the guitar takes a very different kind of textural role: the edgy, clanging, high-strung guitar did create much of the texture and personality of *War*, but on the more recent album, Edge’s trademark harmonic effects have taken on a softly-chiming, gossamer quality, and his three- and four-string chord-leads are either funky, fast, loose-wristed, thin-sounding and Talking Heads-like, or they’re laid down in rich textured layers. If *War* was like an artfully-constructed documentary film in black & white, full of spare, clean-toned, slashing guitar images, *The Unforgettable Fire* continues the same story in soft, swirling color. U2’s follow-up tour, which

PETER CARRETTE/LGI



began in Dallas during the last week in February, was triumphant, a kind of event: U2 has become the people's champ.

The Edge himself is a slightly-built chap, thoughtful and soft-spoken in conversation, given to long, carefully-drawn answers, sitting back in his chair like a mild-mannered professor meeting with one of his students. He's a kind of foil, perhaps, to Bono, U2's vocalist, who is as ebullient and as gregarious off-stage as he is on. But the Edge seems rather a different fel-

low on stage, too: intense, intent, the image of concentration. It's clear from listening to U2's records that the Edge works particularly well off drummer Larry Mullen; at the same time, bassist Adam Clayton serves a function similar to that of a rhythm guitarist, often playing chords to fill out the spaces in the Edge's style. The remarkable workability of all these combinations—musically and personally—may be a key to U2's chemistry.

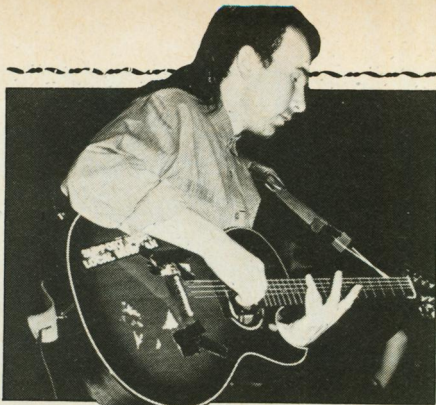
"We never sat down and decided how

we would sound," the Edge said. "We've developed an intuitive kind of thing. We never contrived anything. That's something Eno said—this band's weaknesses have turned out to be its strengths in the sense that the limitations of our technical capabilities and our various ineptitudes have been instrumental in developing our style. The kinds of compromises that are required have spawned benefits. Making the most of what you've got can be the best course of action, in other words.

"What's strange about the group," he added, "is that our influences are very subliminal. We've drawn from so many sources. We even try to contain what we listen to sometimes—there have been certain things we've consciously stayed away from at different times. We have no tradition to draw from, so we're constantly redefining what U2 is, musically. We're not like the Beatles or the Rolling Stones, drawing from roots. We're drawing from each other. This is a very close group, and my guitar style may sound sophisticated or evolved to some, but I think it's just been a case of having a good ear and the people I ended up playing with. It came naturally. I didn't *decide* on a particular idea to explore. I've taken a lot of happy accidents and built on them. Maybe what you do with the happy accidents says whether you're good or not."

The Edge is extremely pleased with *The Unforgettable Fire*. He thinks it's U2's best record to date, that it contains his best playing, and that it will be the most enduring of the band's first four albums. *War*, he remarked, was burdened by its political overtones, which served to lock the music into a particular geography and time. *The Unforgettable Fire*, he felt, may have the kind of timelessness that he himself considers a characteristic of good music. He still seemed a little enchanted by all the sounds on the record.

"The material was significantly different from anything we'd done before," he said,



Onstage, you can really hear the Edge working off the drums. It's his tendency to use the guitar as a percussive instrument.

"so we knew it would sound different. We were pleased with *War*, of course, but we also didn't want to return to that sound and have it become too familiar to people. We wanted to broaden our horizons, and leave ourselves some freedom."

When U2 began considering a producer for the album, Eno was high on the list of prospects, although he—according to the Edge—wasn't especially keen on working with another rock band at all, although he eventually was converted by the band's individuality and sense of commitment. The Edge is a hardcore Talking Heads fan, and he clearly admired Eno's work with David Byrne. But the band was talking to three or four other producers, having made the decision, at least for the time being, to part ways with Steve Lillywhite, who'd worked on the first three Island records. "Our relationship with Steve is still fantastic," explains the Edge, "and I'd work with him tomorrow, but we thought that the tension of working with someone new might be inspiring, and it was. With Steve, that tension was no longer there. I thought Eno might be intimidating in some ways, but he turned out to be very easy-going. He's a very funny guy, very humorous."

"Anyway, Brian's influence on the Talking Heads was interesting," he continues. "I saw what he'd given them. His whole talent, I think, is what he calls treatments. On 'Bad,' a lot of the polyrhythmic things are actually him using ancillary equipment. He'd take existing instrumental tracks and bring them back into the mix in different timing to create interesting patterns. I saw the same technique when I listened back to Talking Heads afterwards."

At the same time, the Edge was looking

contemporary classics



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for new sounds on his own. The wind sound on "Wire," for instance, was done using a bottleneck on a Strat; on the same song, the plucked-sounding figures emerged from the same experiment. "I'm sick of conventional approaches to guitar," he explained, "and so I tried putting damping material over the strings—just tape with some padding over the bridge, like a hand damping the strings—so none of the strings had any sustain. With a high attack and no sustain, it sounded like a banjo. I wrote a few unusual figures using that, playing triplets and using the bottleneck. I'm trying things like that all the time."

But Eno's presence exerted other influences on the direction that *The Unforgettable Fire* would ultimately take.

"When we're writing songs in the studio," the Edge said, "we have set patterns of approach, things we do, in the way a song originates. But with Brian, for the first two weeks, we just threw around prospects for songs and experiments. We'd start the day by working with a loop machine—just work against guitar loops. Or we'd take a drum machine beat and work against that. At times, there were four or five bass players in the room. It affected our approach to songwriting—a band can develop some very conventional ideas about how they write their songs."

"On 'Bad,' it was Brian's idea to have one long riff from beginning to end, but to attempt to make it as musical as possible. It paid off. It's one of my favorite songs on the album. He introduced a new way of beginning a piece that freed us from some preconceptions. He got us to simplify some songs, as well, like 'Pride.' We had some successful improvisations in the studio, but they were so unlike anything we'd done before that we felt they were inappropriate for the record. Some of those things will be released later."

"On this album," he went on, "I tried to do things I hadn't done before, as well, using the guitar to get sounds that would produce a different sort of approach. On *War*, there was an attempt on some tracks—'Sunday Bloody Sunday,' 'Like A Song . . .,' 'Two Hearts'—to go for a totally clean, unaffected sound. But when people start talking about a 'classic' Edge sound, I start worrying it slightly. I prefer to have personality to what I do, but I want to do different things, too."

"The band influences what I do—on 'Pride,' the guitar playing makes the song what it is rhythmically. The song is a classic melody, and it didn't offer anything out of the ordinary until the guitar was added. That song was a case of the band being back together and rehearsing again after a while, and we had a really good day. I was playing less guitar, and doing more textural work, and that subordinate role served the song very well. Things like 'Wire' are very tight, no guitar excesses and little overdubbing. I consider that my best guitar playing, even though it's a lot less ostentatious to the listener."



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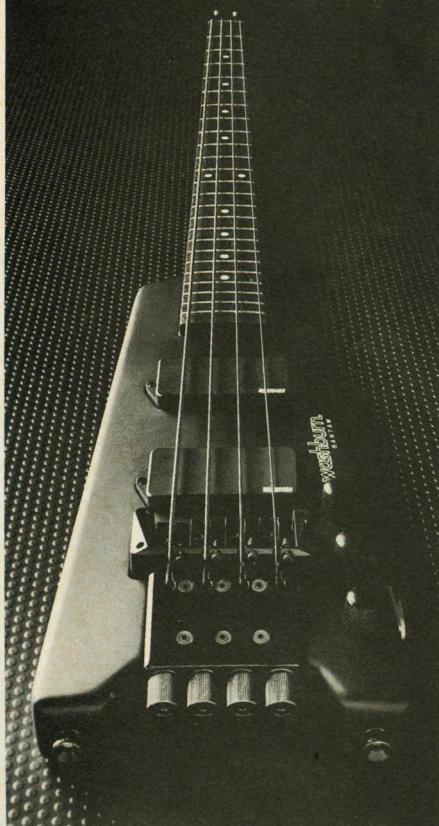
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The Edge used lots of digital delay—favoring a Korg SDD3000—on the album, as well as an AMS harmonizer and delay. No chorus, though: "I prefer a slow modulation in the echo unit. It's more natural."

On "4th Of July," the Edge played straight, clean guitar, and Eno ran the track through a treatment for voice to create the ethereal high harmonies. On "The Unforgettable Fire," Edge designed the sounds himself, while "Bad" is his effects and some keyboard treatments. The sounds on "Wire" are his, although they're both his and Eno's on "A Sort Of Homecoming." "Elvis Presley In America" is mainly treatments, with the backing tracks slowed down.

War was somewhat more straightforward, of course. On "Sunday Bloody Sunday," lots of compression was used to create a harsh cymbal sound, while the guitar parts were given only a slight slapback echo. "The whole idea was for the guitar to sound rough and loose." On "New Year's Day," which is the Edge's *tour de force* on the album—and perhaps on record—he was going for a percussive effect on almost all of the guitar parts. "A

lot of our music is music before it's backing to a song," he said. "It exists before Bono puts words on top. That song started out as one of those instrumentals."

That U2 should have come up with such an engaging and individual sound seems almost miraculous, as the Edge described the Irish rock scene into which U2 was born in 1976. Club work for original bands was almost non-existent, and most younger players remained quite influenced by rumblings from the London scene, or at least very conscious of the trends taking place there. Irish bands were garage groups in the truest sense: they played for their own enjoyment more than anything else, and not with much hope of succeeding unless they went to London or the States. "The only type of live work available is for cover groups and dance bands, and most bands just try to make ends meet until they can go to London or New York."

He shrugs: "In America, the rock and roll dream is to become big, and the early motivation for many bands is with that in mind. It's exactly the opposite in Ireland, you see. We loved music and we wanted to play in groups, and we had no idea it

The Edge Doesn't Like To Talk About it, But This Is An Axology



The Edge isn't an equipment-oriented player at all: he has only a vague notion of some of his own gear, and little patience with the cult of the guitar and guitar heroics—although some of that arises out of the all-for-one-and-one-for-all attitude within U2, and a desire not to separate any member from the band for particular attention.

Still, he's been associated with a few particular instruments. One is a Gibson Explorer, relatively new. "It doesn't have as much raunch as a Les Paul," the Edge said. Another is a recent-vintage Stratocaster with a high-output DiMarzio bridge pickup. About half the windings were removed by a repairman. "It's kind of a halfway house on the rear pickup," the Edge explained. "I use it on 'Gloria' on stage, and it doesn't have the

shrill high end. It's more middy. Basically, I'm using the top two strings all the time on 'Gloria,' so it would be very shrill if it was a stock pickup. It also sounds very peculiar out-of-phase.

"But I may get an old Strat," he added. "I'm becoming very aware of old guitar sounds."

His Telecaster, meanwhile, is stock, perhaps a 1968 or '69, with a rosewood fingerboard. "It's just one of those natural guitars. Everything about it is right." That's the guitar on the title cut of *The Unforgettable Fire*, although the Edge also used a Washburn semi-acoustic and a Les Paul in the course of making the record. "I'm going for more sounds," he explained, but he remained steadfastly vague on the technical end of his work. It's the old cliché, probably, about how the guys who can't play know all the details and the guys who can don't care.

In any case, the Edge definitely does prefer a particular old Vox AC30 amp, and he's been using the same one since *Boy*, although he employed a Mesa Boogie for some of the treatments on *The Unforgettable Fire*. He used a Roland for a while on stage, but has given it up. "With the Vox, I have the same setting every night and I know exactly how it will sound. It's just a wholesome valve amp. It's aged nicely, and it distorts naturally—not like a Marshall or a HiWatt. I love it."

And so, predictably enough, the Edge's stage set-up is the very soul of simplicity. The instruments include the Strat, Tele, and Explorer, as well as the Washburn semi-acoustic used for a brilliant, cutting sound in "Seconds" and "Party Girl," a '40s-vintage Epiphone lap steel used in "Surrender," and a Les Paul and a Gretsch White Falcon which rarely get used at all. Bono plays during several songs on a Fender Rocklead II.

The heart of the Edge's effects system is a Boss SCC700 programmable footswitch, since it can be set up to place effects in any sequence: this feature has proven useful in "The Unforgettable Fire," "Bad" and "Free." Effects include the Korg SDD3000, a Yamaha R1000 digital reverb and an MXR pitch transposer, and a Mesa Boogie amp for use with certain effects in certain songs only. An MXR compressor is used for the slide solo in "Gloria" and the solo in "I Threw A Brick Through A Window" (both songs originally on *October*, U2's second album). An Electro-Harmonix Memoryman echo is employed with the edge's Yamaha CP70 piano.



PETER CARRETT/ELGI

would become a profesison. That didn't matter to us. So maybe there's a certain purity and honesty to Irish music that you don't always see in the United States."

But the Edge is not without outside influences, of course, and most of them are American. Talking Heads is one of the most obvious (check out "Bad" and "Wire" on *The Unforgettable Fire*), but the Edge also will admit to having listened hard to Lenny Kaye with the Patti Smith Group and Tom Verlaine with Television.

When U2 was emerging, he explained, their direction was determined in some ways by an impulse to steer clear of what they regarded as the inhibited approach,

With Eno, the band got into experimenting. "We'd start the day just working off of taped guitar loops."

stylization and clannishness of punk: the Edge found the power of Patti Smith's music almost physically affecting, he recalled. "But Talking Heads is probably the best band I've ever seen," he said. "It's an ideas band. A talking Heads show is a tour of David Byrne's mind, not his heart. With us, it's a tour of the heart. That's a difference."

They prefer to tour for hearts and minds, by the looks of their audiences, and the road's provided an oft-overlooked influence on U2's sound. The last two tours have been remarkably successful, and so people sometimes forget that the band did a long, grueling tour of the States in 1981, and, indeed, always has done a lot of live work. The Edge agrees.

"It has influenced us," he says. "It gives you insight into what makes it musically and what doesn't. We've tried out lots of ideas and seen their worth. I like playing live because it's a very immediate environment. I think when Brian worked with the Heads, he was used to finishing the backing tracks and then taking a few days off to work out different treatments and new sounds. He tried that with a few of our tunes, and he found there was no room left in the sound spectrum. We'd filled up all the spaces, and it's 'cause we're used to playing live as a three-piece and you can't leave much space. For me and Adam, we have to be quite active, which is a disadvantage in the studio, in a way, because you're free to try so much.



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Metal Method lessons are used by guitarists in 54 countries around the world. Instructor Doug Marks (pictured) plays Charvel/Jackson guitars.

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I've heard a lot about your tapes from my friends and I've always wondered why they progressed so much faster than I did. Well now I know! You have worked miracles according to my friends and that's what I need. — *Don Howell*
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"I think Brian was a really good influence on us," he added, "and I think we impressed him, not with our prowess, but by the consistency of what we are as a group. Some of that is our background as a live band."

On stage, you can really hear the Edge working off drummer Larry Mullen. It's somewhat less evident on record, although in certain songs—on "Like A Song . . .," for instance—you can hear the close interplay. The source of this dynamic might be the Edge's tendency to use the guitar as a percussive instrument. He often seems to choose chord voicings that have an uncolored quality, which sound appropriate to a percussive attack.

"That's true," the Edge said, "and often, the drum and guitar tracks are done before the bass. Adam's playing is at its best when he works in the control room, for monitoring purposes. Adam's bass playing is very much unlike that of any other bass

"Talking Heads is probably the best band I've ever seen. Their show is a tour of David Byrne's mind. Ours is a tour of the heart."

player. He's rhythmic, but it's not his primary motivation. He holds down chords like a guitar player because I don't play chords. He's not purely a rhythm section player.

"But I think U2, as well as being a sound, is an approach and a state-of-mind," he added. "Really, we're different, and we refuse to conform to standards we don't feel comfortable with. So, the band's a perfect expression of our individuality. We've accepted no rules."

Of course, U2's widely regarded as a thinking man's rock and roll band these days, but if U2 does have a message, it's a pretty simple one: Think, be aware, be alive, act. The group, the Edge said, doesn't want to create an impression that it's trying to force ideas on its audience. Rather, the music should be an invitation to thought and ideas.

"It's an easy band to misrepresent," he concluded. "We're about the individuals in the band, and it's hard to be clear about all that. It's something very complex, and it's constantly evolving and changing. But our basic mindset as a band is this: if it works for us, our audience will follow."



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Ritchie Blackmore's "Snake-Charmer" Scale:

By Mark Bosch

Lita Ford really opened up a can of worms when she mentioned something called a "snake charmer scale that Ritchie Blackmore showed me once" in our January '85 issue. We received a considerable amount of mail from readers interested in knowing just exactly what a snake charmer scale is. In the May '85 issue of GW we offered a \$25 prize to the reader who could best explain what the scale was and why Blackmore chose to give it a reptilian tag.

It should be mentioned here that the snake charmer scale may be interpreted in many various forms of minor scales, therefore it is somewhat subjective to determine an absolute correct answer. On the other hand, for the sake of your general enlightenment we have included some of the responses submitted by GW readers so that you may experiment, learn and have a blow teasing the local garters.

Basically, the secret behind the snake charmer effect is a minor scale with a raised 7th. Therefore, if we were to apply this effect on an A minor scale it would look as follows: A, B, C, D, E, F, G#, A. This is known as a harmonic minor scale. The charmer effect occurs due to the semi-

tone intervals that are found at both the second and third degrees and seventh and eighth (octave) degrees of the scale. Contest winner Steve Bates of North Little Rock, Arkansas, took this a step further by submitting a Hungarian minor

"If the king cobra snake jumps out of the basket," says Lita, "you're onto something. But if it doesn't, you're playing the riff wrong."

scale, which is essentially a harmonic minor scale with a raised 4th. This sharpened 4th gives the Hungarian minor scale a slight edge over the harmonic minor scale for increased charmer effects. Give a listen to Blackmore's intro on "Burn" off the Deep Purple *Made In Europe* lp, as

well as Brian Jones' sitar line on the Stones' "Paint It Black," for examples of harmonic minor scales.

When we called her up on it to ask her for her own take on the mystery of the snake charmer scale, Lita Ford replied, "If the king cobra snake comes out of the basket you're on to something. But, if the king cobra snake doesn't come out of the basket you're playing the riff wrong." The following are some of the entries that were sent in by readers determined to clear the air of the mystery of the snake charmer scale. Congratulations to Steve Bates for his winning entry. Steve, your \$25 check is on the way . . . snake, rattle and roll.

Contributions to Trading Licks are welcomed by our editors. Send us your favorite lick, as transcribed by you in either musical notation or tablature form. If we use it, we'll send you \$25. For this special edition of Trading Licks, which was in the form of a contest, we offered the prize to the best interpretation, and decided to run the runners-up for your guitaristic elucidation. Send those licks to: Lick Editor, GW, 1115 Broadway, New York, NY 10010.

The Contest Winner

Since the late sixties, Ritchie Blackmore has been (snake) charming audiences with his unmistakably manic yet precise Strato-casting. Like his contemporaries, Jimmy Page, Jeff Beck and later Brian May, he has incorporated many influences into his approach. Among these are the eastern sounds of what have been called his "Snake Charmer" scales in your January '85 issue.

These scales are merely variations on what is known as the "Hungarian Minor" scales. This is a synthetic scale, meaning it is outside of major and minor scales, and fits into a category with whole tone and diminished scales. This scale differs from the diatonic major scale in its flattened 3rd and 6th notes, and sharpened 4th notes. This sharpened 4th note is the key to the eastern sound. Utilizing this technique gives off an exotic dissonance.

Let us go now to the fingerboard to see if we can, perhaps unravel the mysteries that lie within. To simplify things let's first

You will notice the unusual 1½-step stretches between the 3rd and 4th, and between the 6th and 7th.

section 1

For non-readers $\frac{3}{0}$ = string
 $\frac{0}{0}$ = fret

$\frac{3}{0}$	$\frac{3}{2}$	$\frac{3}{3}$	$\frac{3}{6}$	$\frac{3}{7}$	$\frac{3}{8}$	$\frac{3}{11}$	$\frac{3}{12}$
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section 1

section 2

cut the scale into two sections and play on one string only. I have chosen the G string (as Mr. Blackmore often does). Play each section separately a few times.

Now play all 8 notes in sequence from the open position to the 12th fret. Notice the chromatic movement between the 4th, 5th and 6th.

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Now try playing the scale using more than one string. For the key of G, use the following:

$\frac{4}{5}$ $\frac{3}{2}$ $\frac{3}{3}$ $\frac{2}{2}$ $\frac{2}{3}$ $\frac{2}{4}$ $\frac{1}{2}$ $\frac{1}{3}$

For different keys move this positioning up and down the fingerboard.

To get the Blackmore effect add the sharpened 4th to major, minor and pentatonic scaling and you're on your way. To further enhance your understanding get a diatonic harmonica in a minor key and you will have the "Hungarian Minor" scale right in your mouth. If you are still confused just stretch your little finger one fret farther than you normally would. Maybe you'll get lucky.

Besides Ritchie Blackmore's outstanding use of this technique, other excellent

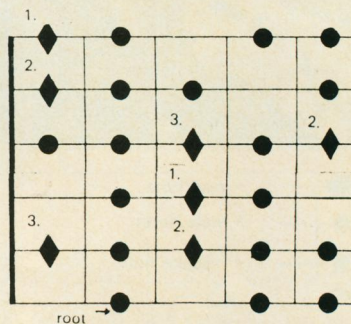
examples can be found in:

- Jimmy Page's "Black Mountain Side" *Led Zeppelin I*
 - Andy Summer's "Miss Gradenko" The Police, *Synchronicity*
 - Brian May's "Mustapha" Queen, *Jazz*
- Thus concludes my transcription. Thank you for your time and patience.

Sincerely,
Steve Bates

Well done, Steve, tell me, are Hungarian minors getting served in tremolo bars?

Neal Talamas of Gilford, NH, hit the nail on the head with the raised 7th and lowered 5th, however, his use of the lowered 4th gives the scale an enharmonic equivalent of a major third. Snakes are not often charmed by this and have been known to bite in retaliation.



- 1. SHARP 7th, (HARMONIC MINOR)
- 2. FLAT 5th
- 3. FLAT 4th

Dm Tonality excerpt from "BURN" Solo Guitar

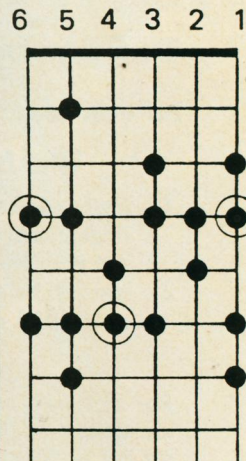
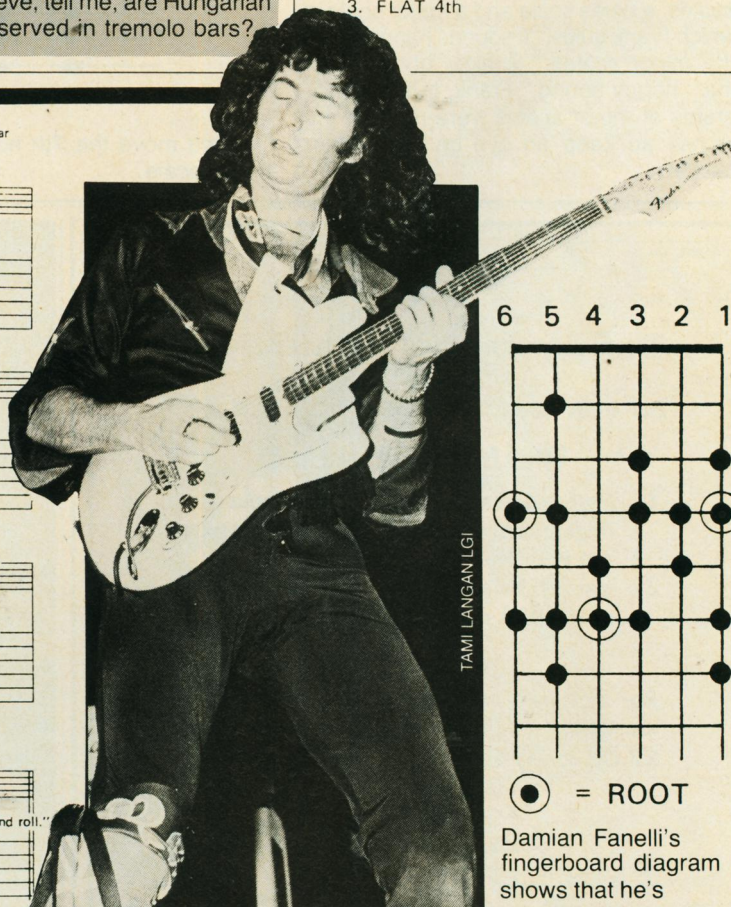
1 Freely

4

7 Dm Harmonic Minor Tonality ("snake-charmer" scale)

9 Dm

spoken: "Rock and roll."



⊙ = ROOT

Damian Fanelli's fingerboard diagram shows that he's

charmed a few snakes in

To explain his method of snake charming Dan Watkins of Milwaukee, WI, sent in a transcription of Blackmore's intro to the live version of "Burn."

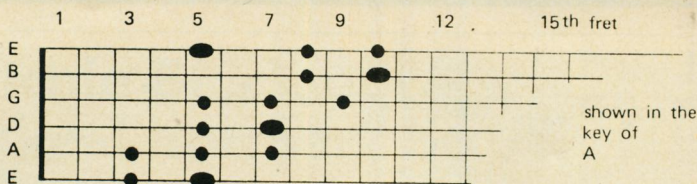
Watkins explains: "The first six measures stay in the D minor tonality. Bars seven and eight make use of the raised

7th in the harmonic minor scale which gives the snake charmer effect. The solo is played a *capella* and should be played very freely in a *rubato* manner. The notes with the fermata over them should be held longer than their actual value with a slight pause before continuing."

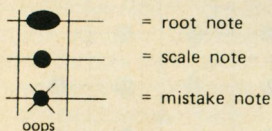
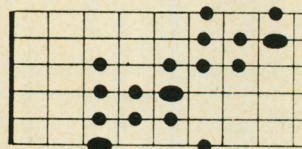
his native Jersey City, NJ. It should be mentioned that when making fingerboard diagrams that you drop the note between the frets, as opposed to directly on the fret. Damian and his brother Anthony have their own band called Feedback where they combine blues with rock.

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TAMI LANGAN/LGI

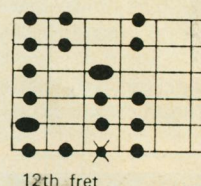
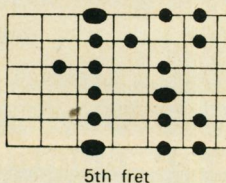


From this old standard, we can derive the blues scale.



Frank Roncalio played it safe and sent in fingerboard diagrams of various minor scales, a blues scale and a major scale in which Frank quips, "It sounds happier than the minor scales." Snakes don't go for that "happy sound," Frank, but your diagrams of minor scales were right on the money so keep an eye on that wicker basket.

Next, we can introduce the Natural Minor scale, sometimes called Aeolian. It uses seven notes, and has a sort of sad, mellow character. It is shown here in two popular fingerings, again in the key of A.



If we move the 7th note up one half step (one fret), we get the harmonic minor scale.

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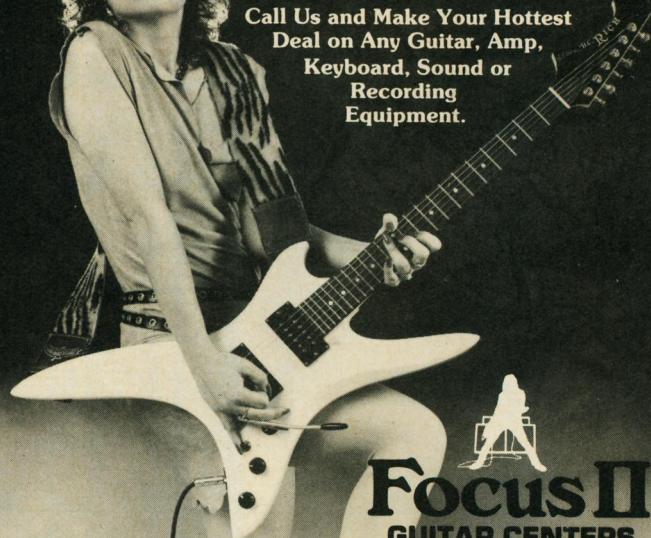
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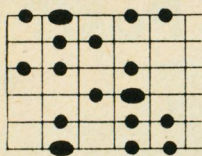
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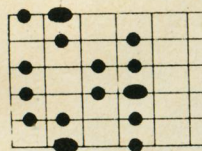
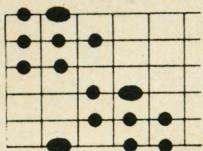
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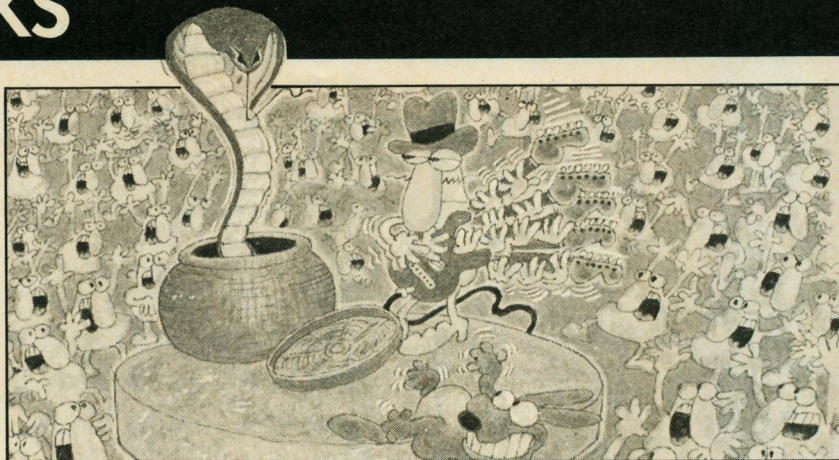


One of the more exotic minor scales is the Hungarian Minor.

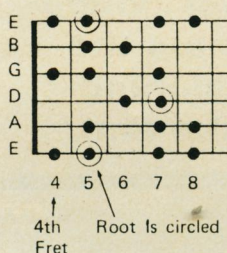


And of course, there's the good old major scale, which sounds happier than the minor scales.

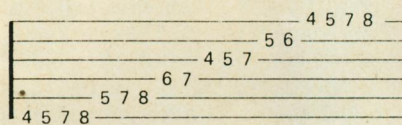
ERIC KIMBALL



"A HARMONIC MINOR"



- OR -



Jimmy Collodoro of Brooklyn, NY, submitted a fingerboard diagram and tablature of an A minor harmonic scale. The 21-year-old guitarist plays in a "melodic heavy metal" band called Vengeance. Good work, Jimmy!

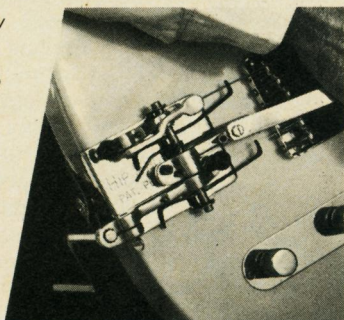
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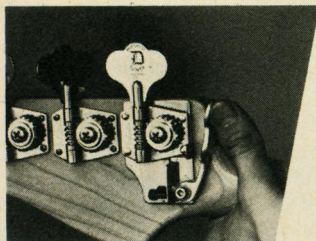
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TOWARD BETTER SOUND

Is Guitar Progress Stuck In The Past?

By Peter Mengaziol

Each time I visit music stores, and browse the keyboard departments, I get mad and awestruck at the same time. Not mad at the rows of ivories, or the big heavy racks, but at the heavy-duty sounds that come out of such small boxes and the fact that those sounds are not accessible to me as a guitar player. Now, for the record, the guitar is no slouch when it comes to the expanse of sound emanating from those six strings. But not bells, gongs, vibes, flutes, french horns and alien space blasters. Those sounds either come from the real thing or keyboard synthesizers. Why "keyboards," you say? It just seems to have worked out that way and it makes me somewhat upset that guitar technology is somehow left behind all the rest.

And it isn't just the synthesizer stuff that we're missing out on. We guitarists, unless money is no object or we buy a keyboard or a personal computer, are left out of the MIDI revolution—which encompasses digital and analog audio synthesizers, drum machines and programmable effects boxes—and lets all these devices communicate with each other, regardless of brand name.

Pity. Perhaps you can learn to play the keyboard, right, just like Eddie Van Halen does on the "Jump" video? Does the "Jump" video signal the end of the guitar as premier rock instrument? Perhaps the electric guitar as we know and love it will fade into the same historical netherworld populated by the saruso-phone, the hurdy-gurdy and the crum-horn, brought out only for nostalgic occasions and revival gigs?

I know there are arguments against the current crop of guitar synthesizers and I'd like to address them individually. The most common one is "you have to change your playing style to get them to trigger correctly." This is true, you have to play pretty cleanly, but so *what*, you have to change the way you play when you go from a steel-stringed acoustic, to a nylon-strung classic guitar, to a solid-body with super lightweights on. Many of you do this all the time. Imagine how much more you'd have to "change your style of playing" if you had to learn to play the keyboard from scratch. You'd sound like a klutz for months and months!

Another argument says that guitar players are screw-chasing traditionalist/purists constantly in search of the past. Tell that one to Les Paul, and Jeff Beck, and Pat

We guitarists are left out of the MIDI Revolution. Perhaps Ed Van Halen playing a keyboard in the "Jump" video signals the beginning of the end.

Metheny, and Nile Rodgers, and Andy Summers, and Ryo Kawasaki, and Mahavishnu, and Eddie Van Halen, and Allan Holdsworth, and Adrian Belew, Robert Fripp. . . . Isn't their electronic experimentation enough for you? Guitarists have pushed the state of the art forward in the past and continue to do so. Case closed.

The third argument is perhaps the hardest one to deal with because it's all tied up in marketing gobbledygook. The belief is that guitar players will not be a significant enough share of the total synthesizer market to justify the R&D needed to develop the interfaces on a cost effective basis. Then it is usually pointed out in marketing circles that guitar synthesizers are nowhere near as popular as keyboards. The question is, can they ever be as popular if it costs four to five times as much for a guitarist to get started in comparison to the keyboard synthesist?

Maybe it's a matter of sheer economics. For instance, a nice eight-voice digital/analog hybrid portable keyboard with "1999 Strings" and "Science Bass," the KORG Poly-800, costs all of \$800, list. A completely digital Casio CZ-101 costs all of 500 bucks, list. The sounds that these things put out are amazing, considering. (It will only get cheaper and better with time, too.) What do you get for that amount of money in a polyphonic guitar synthesizer? Zilch—there just ain't no such animal. We guitar players have to shell out three thousand bucks for a special guitar and box (the famous Roland GR-700 series). So why are there no cheap MIDI guitar synthesizers? Still, in 1985, the age of the laser disk????

Instinct leads me to believe that until some brave and insightful company puts

out an efficient and inexpensive way to get the guitarist "MIDI"-fied, then there will be no market for guitarist synthesizers or those who choose not to play keyboards. With *today's* technology, an interface at least as good as the GR-700's MIDI converter can be sold for \$400 which would let the guitar player plug in a guitar with a six-channel pickup and use all the MIDI sound modules, effects boxes, mixers and even computers. Hypothetically, if you paid 200 bucks for the pickup and 400 for the MIDI box, you could still have \$400 left over from a 1000-dollar bill. Then you could plug in to all those sound modules put out by all the synthesizer companies regardless of manufacturers. No planned obsolescence! Pretty radical!

I wish there were someone in high places to blame for this current state of affairs. You could say that a few companies have the market all sewn up and are milking it until they recoup all their development costs. Perhaps you might say that the guitarist has let the progress of audio technology pass him by, being content with a few effects devices here and there. Perhaps guitarists are complacent enough to believe that they can refuse to move with the times and still be around in ten years?

It still makes me mad that these cheap keyboard synths sound so good for such little money. At those prices, it's tempting: Why not buy one and learn to play it just to get all those nifty sounds? That's the easy way out for the manufacturers, isn't it? Why should the guitarist throw away all those hours getting his/her guitar playing together because you can't get those sounds that you hear on records by playing a guitar? What choice do you have but to go "keyboard"?

I feel that the time is right for guitarists who wish to take advantage of the exciting new stuff happening in sound synthesis to get vocal (no pun, here) about how they feel. If you would like to see better and cheaper guitar/MIDI interfaces, perhaps you should write to the major synthesizer manufacturers and tell them what you want. Or let us know and we'll let *them* (the companies) know. And if you're one of the brave and insightful companies working on such things, tell us about it and we'll let *them* (the public) know. Isn't it about time you electronic wizards gave us something more than better versions of yesterday's recycled effects in new boxes over and over again?

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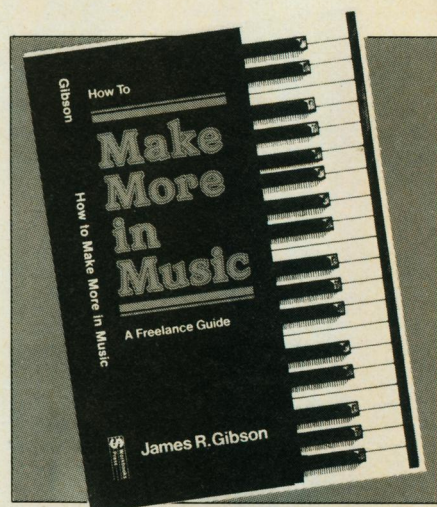
BOOKED SOLID

Making It In The Material World

By Peter Mengaziol

After all those hours of practicing, the inevitable question arises for the pro, semi-pro or aspiring player. "How do I make money from all of this?" While we all know what a hard time musicians can have breaking into the business, not many make constructive

comments about practical ways of getting through the sometimes unpleasant task of making ends meet as a practicing musician. **How To Make More In Music** by James R. Gibson presents a concise and sensible guide to the mundane (although not easy) aspect of making a living mak-



This book is a realistic look at the relationship between the player and the client in the freelance music scene. It reviews the attitudes needed to get a start in the marketplace.

ing music!

HTMMIM assumes that you are a competent player, regardless of instrument, and that you want to increase the earning potential of your involvement with music and that you are not the prima-donna sort of fellow. This book is a realistic—and hopeful—look at the relationship between the player/seller and the client/buyer in the freelance music scene. While an artistically oriented guitar player may be reluctant to see his "art" as a product and the job of being a musician as a business, this book makes it clear that these are the attitudes needed to get a start in an overly crowded marketplace as a freelance musician, living in the material world.

The central tool in this book is the "Personal Music Marketing System" which

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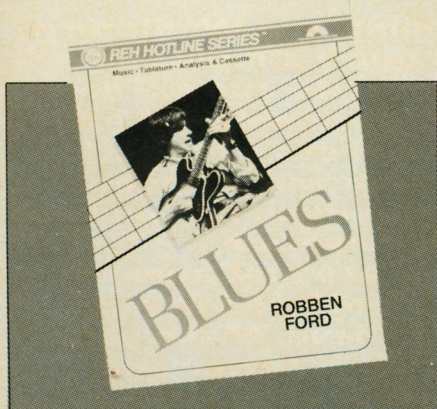
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is described in detail. Essentially, PMMS is an application of tried and true marketing/sales principles for the freelance music market. These principles, along with a plan of action outlined in the book, are designed to increase the actual and potential markets for your music. Lists of assets, like musical strengths and fluency in popular styles, are compiled. Other lists of job possibilities are also kept and the two are correlated with other "market research" to increase the number of job prospects. There are chapters concerning the design and production of publicity material, attitude adjustments, tips on handling booking agents, the "sales call" and even advice on nuts-and-bolts items like answering machines!

HTMMIM is not a book on "stardom." It concentrates on the rather more down-to-earth situations: the jobs that are available to most competent players all over the country while they wait for the "big break." Thus the emphasis on freelancing as a viable livelihood. This is a much more useful approach than hoping for the pie-in-the-sky one-shot deal. While the glitz and glamour of rock and roll fantasies will evade all but the luckiest few, *HTMMIM* will give the musician a better start and plan of action than those books that sell dreams to the eager. While some musicians may sneer at a club date, or bar gig, these types of jobs are accessible to many players, not just the fortunate minority on Top Forty radio.

In a nutshell, *How To Make More In Music* is an encouraging yet sobering book on the business of making music. It is available through the Workbooks Press, P.O. Box 8504, Atlanta, Georgia 30306 (404) 874-1044, or your music store.



Last time we covered a few **REH Hotlines** tape/book combinations. By no means did we exhaust the series. This time I'd like to look at a couple more. . . .

With the success of B.B. King (most recently, the *Into the Night*) and, of course, Stevie Ray Vaughan, you might think that there's some sort of Blues Revival in the air. Perhaps, but for some players the Blues

never left. **Robben Ford's Blues** Hotline shows that the blues form is alive, well, and even growing.

Firstly, Robben's clean sustaining tone is a refreshing change from the overdriven metal sounds one hears a lot of these days. In fact this tone almost sounds "new" nowadays! Most important of all is the fact that the Hotlines demonstrated are far from the tired clichés we're used to hearing. Robben touches on jazz, folkish sort of things and sophisticated blues phrasing on this tape/book.

He incorporates arpeggios and non-blues runs into his Hotlines. Ford even shows how he incorporates diminished

and whole tone scales in the blues format . . . and they work! He plays through the classic blues chords and further extends himself to static modal and jazz harmonies in the course of this tape.

All in all, this tape is a must for the aspiring blues player since it shows how free the vocabulary of the blues can be. An added bonus is the solo that he takes which, needless to say, is state-of-the-art contemporary blues.

The REH Hotline Series of tapes and books is available through REH Publications Inc., Dept. B, P.O. Box 31729, Seattle, WA 98103 (\$14.95 plus \$2.00 p/h) or at your favorite music store . . .

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VAUGHAN

(Continued from page 33)

other contemporary guitarist. An affinity obviously exists. In Texas, Vaughan's regarded by his old crowd as a hot blues player with a tight band and a lot of rock and roll in his sound: the blues variations are still common in Texas clubs. His music has been refined and expanded by all the work and the opportunities that've come his way in the past two or three years, but at its core, it's still the steamy, torrid blues he was playing in the late seventies. The people outside Texas, really—the ones less familiar with his story and the ones who know his work only from records and the hype of the last few years—have turned Vaughan's long-standing love for Hendrix' work into a point of comparison. Vaughan himself feels it's all been overplayed.

According to one person in his organization, Vaughan labored long and hard over the decision to add "Voodoo Chile" to *Couldn't Stand The Weather*, and that he finally decided to include the song because he felt that the younger audience that was listening to his records hadn't heard Hendrix, and he wanted to spread the word.

"I loved his music and I feel like it's important to hear what he was doing, just like anybody else, like Albert of B.B. or any of that stuff," Vaughan remarked. "I wanted to do the song, but I didn't want to mistreat it. I feel like, I try to take care of his music and it takes care of me. Treat it with respect, not as a burden—like you have to put a guy down 'cause he plays from it. That's crazy. I respect him for his life and his music."

Meanwhile, in a Dallas show in late April, Vaughan used the Wirz Strat and the '59, and a custom Hamilton occasionally when a string broke on the '59 Strat. On slow blues like "Tin Pan Alley," the white guitar had a thin, edgy, cutting sound, sweet but hard: the '59 Strat is a fuller, chunkier-sounding guitar, more of a rocker, more typical of the thick tones on *Couldn't Stand The Weather*, and, of course, the instrument of choice when Vaughan does his Hendrix covers. While they weren't airing a lot of new tunes that night—it was a free concert with Lonnie Mack in front of a hometown crowd—Double Trouble was debuting a new keyboard player, Reese Wynans. Wynans, of course, appears also on *Soul To Soul*. Vaughan himself played beautifully that night: his slow blues remain gorgeous displays of phrasing and tone, and, of course, he has a growing arsenal of tricks and techniques, from his flowing, syncopated strum ("Pride And Joy") to funky, overstated string-snapping effects. In the past two years, he's learned a lot about working an audi-

ence, as well. In the clubs he often was a straightforward, stand-up player, but he's become a good showman, too.

"When we started making the album," Vaughan said, "we thought about what kids do during the summer. I was remembering the good times, how things were when we were growing up, and the good songs would come on the radio and go boom inside your head. Getting that passion—that's what I try to do."

In late April, within days of the Dallas date, the new Lonnie Mack album on the Chicago-based Alligator label, *Strike Like Lightning*, finally hit the stores, the first record from the legendary guitarist in some seven years. While Vaughan downplays his role as co-producer—it's his first production effort outside Double Trouble—it's clear enough from the handful of guitar duels included on the album that Vaughan

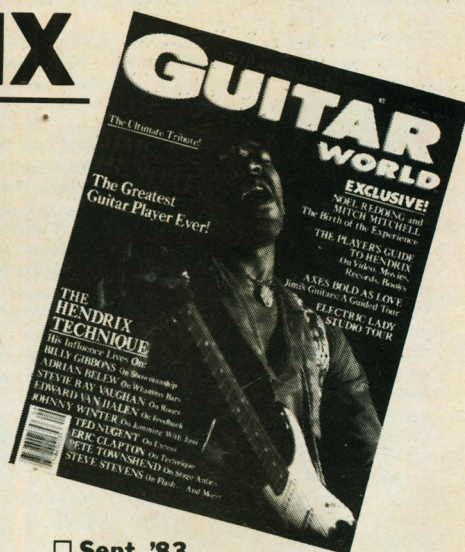
and Mack were having a grand time, and Vaughan mostly helped contribute the spirit and enthusiasm that ultimately made for a heck of a guitar album. Vaughan, of course, has always acknowledged Mack's influence on his own playing—"Wham!" was the first single he ever owned—and the two hit it off wonderfully when they finally began working together. The empathy and interplay is obvious.

Vaughan remembered the first time he met Mack. It was 1978 or '79, and an earlier version of Double Trouble (with Layton) was playing in a club in Austin when Mack walked in. "I was playing the second chord of 'Wham!' that night when he came through the door," Vaughan said. "We did the shit outta 'Wham!' It was cookin'. And there was Lonnie Mack. At first, I didn't even recognize him. Man, it was like magic." (Continued on next page)

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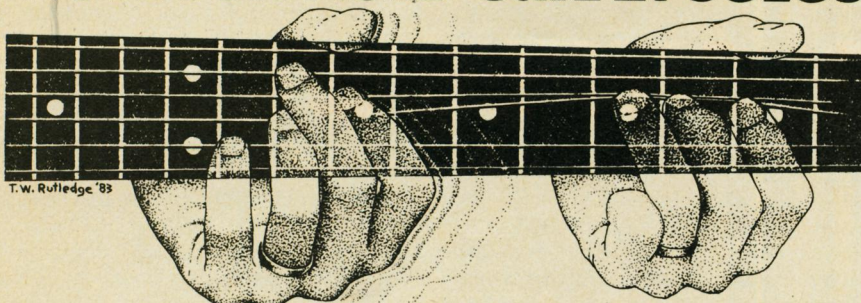
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VAUGHAN

(Continued from page 81)

At the time, Mack was assembling a new road band, and he approached Vaughan about joining it. That never came to pass, of course, but the two remained friends over the years: when Alligator signed Mack in mid-1984, Mack and Alligator president Bruce Iglauer talked to Vaughan about producing the record and he agreed instantly.

"They were his tunes and I just tried to help him by doing the best I could to do what he wanted to do with the record, and that's what I think producing is," Vaughan said. "A lot of producing is just being there, and, with Lonnie, just reminding him of his influence on myself and other guitar players. Most of us got a lot from him. Nobody else can play with a whammy bar like him—he holds it while he plays and the sound sends chills up your spine. You can't do that with a Stratocaster. I just don't want to sound like I was trying to direct the record. We were having fun and it was a great experience. It makes you think, too. This whole thing was a blessing, and it's not over yet."

In any case, things are moving pretty fast, but there's a feeling, at least on Vaughan's part, that this is only the beginning. The beginning wasn't playing on David Bowie's *Let's Dance*, which helped showcase his work to the greater rock and roll public, or the first album, whose performance on the charts seemed to surprise just about everyone because it was atypical of the pop moods at the moment. The beginning is now—this new attitude, the self-sustenance and self-reliance, the sense of faith in the future. What Vaughan stands to accomplish, perhaps, is an important service to the blues—blues is widely enough recognized as the foundation of rock and roll, but Vaughan may have the opportunity to bring the blues back into the current mainstream of rock in new ways, at a new level. He may, in fact—as Albert King has suggested—take the color out of the blues.

"I do feel as though I have grown as a player through all this," Vaughan remarked at one point. "It's funny—I'm trying to get back to how I used to play years and years ago, but, at the same time, make those ideas grow, tie them into what we're doing now. I guess I'm just remembering where all these things come from. It's all pretty regular music to me, what I've heard all my life, what I grew up with—the Glorytunes, Johnny G. and the G-Men—I used to hear some of those old bands in Dallas, at the Heights Theater in Oak Cliff, in '62 and '63.

"Now, I use heavy strings, tune low, play hard, and floor it." He laughed. "Floor it." Another chuckle. "That's technical talk."

WINTER

(Continued from page 36)

been totally dependent on the Bigsby. And when Clapton came out it became cool to have finger vibrato."

Before Winter eventually broke in this country, he had decided that England was the place for him to be. He knew of the success of English blues bands like Fleetwood Mac and Chicken Shack (overseen by Mike and Richard Vernon and their blues-based Blue Horizon label) and was in the process of relocating his band when a major story in Rolling Stone appeared and American offers started coming in.

With Clapton rewriting the standards of electric blues—both in tone and technique—Winter realized the Mustang was inadequate for his needs and turned to the Gibson Firebird.

Initially, he derived his sound from a variety of pre-CBS Fender amplifiers including Bassmans and Supers. Never a proponent of amplifiers with backs, he eventually switched to Ampegs and Marshalls (circa *Johnny Winter And*) but reveals this was a "confusing" period because he could never hear the drums on stage. Winter linked a 200-watt Marshall head and two bottoms with a 300-watt Ampeg brain and two bottoms.

"I had a lot of the sustain and the distor-

tion from the Marshall," avows Johnny, whose recent amplifier flirtings have been with a Mesa Boogie, "and more clarity and pierce from the Ampeg. I finally got used to the volume but I never stood in front of it. I always stayed really close to the drums."

Over the years his guitar sound has been relatively undoctored; on *Second Winter* he toyed with a wah-wah pedal; on *Johnny Winter And* ("Guess I'll Go Away") he created a phasing effect in the studio; and recently altered the signal with an MXR Phase Shifter. A large part of his style is relegated to slide playing, both on electric and National. He performs this technique on a Firebird with slightly-raised bridge ("It sounds a little better and is a little easier to play when the strings are a little higher") using a metal slide on his pinky finger. There are two open tunings making up the bulk of his work: A and E. The former reads (from low to high string) E; A; E; A; C#; and E. The latter (also from low to high string) is E; B; E; G#; B; and E.

"That's what I was hearing on all the early Delta records because you've got this chord to work off of. When you play slide in regular tuning, it's pretty hard to get a chord out of that. I've never done that on an album. Duane Allman really had that style down. That was more conducive to playing with a rock and roll band than with just a harmonica player."

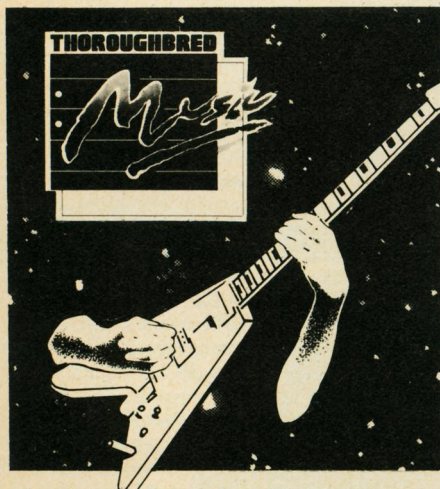
Johnny travels with three Gibsons: one for slide, one in regular tuning and an

auxiliary in case of broken string or related mishap.

Though Winter has been a purist in his simplified approach to tone, the use of thumbpicks is responsible for a major part of his sound. In the early years (which included hundreds of sessions with everyone from Johnny Cash to B.J. Thomas) he employed the Merle Travis/Chet Atkins technique and he wanted to be able to keep the rhythm going with his thumb and play the melody with the fingers. A flatpick always felt funny and it was easier to accommodate the thumbpick to flatpicking styles than in learning to wield a normal plectrum. He does admit to missing the clarity achieved with a flatpick.

Still a traditionalist in his choice of musical tools and styles, he is grateful to musicians like Stevie Ray Vaughan who have pumped new blood into the heart of the blues. Johnny Winter, still faithful to the style, realizes that for his music to be a truly living art form, the younger generation must feel comfortable with it.

"Stevie is getting to the younger crowd and that's really important. For it to be a living music the younger people have to be aware of it and accept it. It's always been hard with trying to know how far to go with being commercial. You're playing for people who are paying to hear you so you want to make them happy. But at the same time I can't play something I don't enjoy playing. I try to do a variety of things and give everyone what they want." ♥



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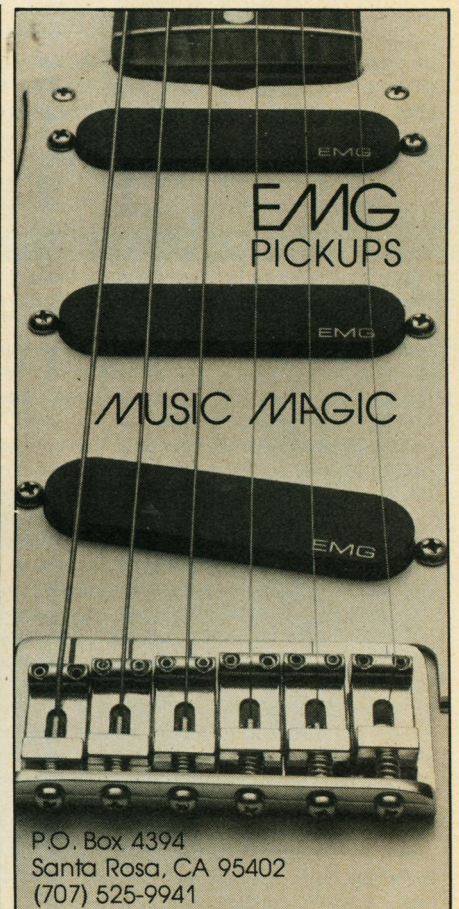
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RECORDINGS

Jeff Beck FLASH Epic

On guitar sonics alone, *Flash* is Beck's most outside conquest in over a decade. As anticipated by last year's fiery Beck/Stewart sessions on *Camouflage* which many felt were both artists' heaviest since 1968's *Beck Ola* not only does *Flash* rock and roll furiously—anti-fusion fans will cheer the post-metal maelstroms of "Stop Look & Listen" and "Get Us All In The End"—but it also contains some of the wizard's most death-defying licks on record, period. Like 1985's answer to "Plyth"—but-with-vocals-and-a-hook in the form of the album's scene-stealing opener "Ambitious," these are portraits of an urban high-tech backdrop courtesy of Nile Rodgers' avant-bebop with Jeff alternating elastic electro-slide with a resonating cartoon-like electric saw lead line above the wicked chop of Nile's chunky rhythm ax and devastating bass-sequencer patterns.

Although I'm sure a great hoopla will be made over the *mul* trendy Nile Rodgers' production and writing on *Flash*, my inclination would be more to compliment Jeff's presence in unearthing America's most monumentally overlooked lead singer, one Jimmy Hall from Atlanta's equally unnoticed yet monster mid-seventies Wet Willie band. The man has the only savage larynx to join forces with Jeff since Rod, and although nowhere apparent on *Flash*, also happens to blow one of the meanest alto saxes in rock. With the exception of Rod's cameo and Beck's lead "vocals" on "Get Workin'" and "Night" (this is one effort Rodgers may've been better off doing without—put it this way, although JB could give Bill Wyman a run for his money, Ringo Starr he ain't), Hall wails wall-to-wall with enough power to compete with the maestro's guitars, thus teasing us with the possibility that Beck may've put together his first real band since the late sixties classic Beck Group. Brilliant as he may be, I argue he still needs the context of an equally inspired charismatic vocalist to riff off of in order to achieve peak performance. With Rod being his vocalistic equal it's not surprising that "People Get Ready" is the album's peak: the thrill-packed roller-coaster of a solo Jeff takes here—maximum emotion, minimum premeditated technique—this is the master in his element, shot-gunning thunderbolts

of slurred arpeggios, warped glissandos and the vocal riff-trading, wailing passion of a thousand female alley cats in heat. Adrian Belew may indeed have introduced us to the likes of the momur and the rhino but Beck was the one who first opened the gate to the whole menagerie.

Besides one bow to time-honored duet with Jan Hammer on "Escape" (a real soap melodrama like "Love In Blue"—gone-Arthur-C.-Clarke) and the aforementioned flame-throwers like "Ambition" and "People," unfortunately much of the rest of the album sounds like Nile patched in an incorporeal Jeff from Saturn while the rest of the band played light years away. And while Jeff's fillups are the wildest he's blessed us with in far too long, the band don't sound like no band, and when it rarely does, it's too slick, orchestrated and Toto/Journey-like for my taste and for Beck's ingenuity to be highlighted in a proper and complementary showcase.

—Bruce Malamut

Allan Holdsworth/I.O.U. METAL FATIGUE Enigma

Allan Holdsworth plays the progressions that most of our so-called "great" guitarists can only think (dream?); the way he connects his multiplicity of notes is neither cacophonous nor capricious but rather a brilliantly calculated marriage of astounding melodic logic puzzles. When Holdsworth tears off a triple-octave-bounding phrase, this potentially ungainly sequence of figures sounds like they were born together. The man's sheer class and adventurousness puts electric music in perspective by reminding us just how much territory has yet to be explored and just how young the instrument really is. From the mercurial glissandos bucking up against supra-metal synco-aggression on "Panic Station" to the no-ballast balladry of "Home," the self-produced *Metal Fatigue* on a small indie label is the album full of hit singles that Allen so stubbornly refused to deliver to the major labels when he had the chance (probably just to spite 'em!); in this sense it is more powerful and ambitious than anything he's ever recorded. Assisted by veteran I.O.U. members, on the stunning title opener Holdsworth's double-tracked lyrical solo-

ing above the basic track's frighteningly fulsome overtone harmonics must be the limit. . . . (Enigma, POB 2896, Torrance, Ca 90509.)

—Bruce Malamut

Bob Dylan EMPIRE BURLESQUE Columbia

Guitaring on this meaty, beaty, big and bouncy pop record (rhythms courtesy of Dunbar/Shakespeare) are a variety of serviceable talents, including most prominently the ultrasuccinct and razor-sharp phrasing of Mike Campbell with guest cameos by Mick Taylor and Al Kooper. Displaying no mean quotient of traditionally Dylanesque guitaristic delicate lyricism (following Bloomfield, Robertson, Knopfler, et al), the boys on *Empire Burlesque* don't draw no feisty fire power neither, as though deferentially backgrounding Dylan's first self-produced album. Maybe it was Bob, himself, who didn't wanna risk stealing any of Dylan's formidable new thunder—in any case for all of *Burlesque*'s other strengths and outrages, flash musicianship ain't one 'a them. But reaching back in history one realizes that Dylan's musical peaks, which by his own admission were rare at best, were characterized by a raw and complementary player-like subtlety that highlighted more the bard's pitch than the axman's virtuosity.

—Bruce Malamut

Steve Kahn/Eyewitness BLADES Passport Jazz/Jem

Bill Connors STEP IT Pathfinder/Jem

A satisfying live follow-up to last year's striking studio debut for Kahn's virtuoso outfit Eyewitness. Bubbly and percolating stuff with delightfully devious polyrhythmic chops from a rude and righteous rhythm battery. DiMeola vet bassist Anthony Jackson. Weather Report's percussing singer Manolo Badrına and drummer Steve Jordan support Steve on this one. Recorded live at the Pit Inn, Tokyo, *Blades* is an exotic treat with Kahn's fat and angular solo flights and leap-

ing licks leading the way. "Modern Times" is visionary avant-rock (not fusion)—stand back, Beck!

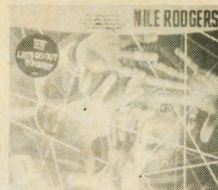
In his free time Kahn produces ex-RTF ax maniacon Bill Connors. As articulate and well-chopped as Kahn, Connors also brings a heavier late-sixties aspect to the groove such that the yield is somewhat closer to Montrose than, say, McLaughlin, which is hunky-dory in our book. His no-timbre stun sustains remind of Eno or Fripp, but with concepts of rhythm more akin to Funkadelic or Steely Dan. *Step It* makes for one majestic melange. Having arrived in Corea's original Clarke White assemblage, you only wonder why we haven't heard more from this talent during the past eleven years. (Pathfinder, 175 Fifth Ave, NY, NY 10010.)

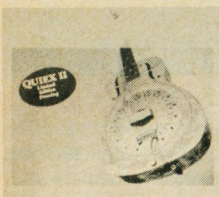
—Bruce Malamut

Joe Walsh THE CONFESSOR Warner Bros.

What we have here is the *apologia* of a strictly raised mid-western episcopalian after living in rock and roll sin for "Fifteen Years" on the road. With the exception of the more traditional Walshian wah'd buffoonery of "I Broke My Leg" in which our hero rescues his princess in a shopping mall, breaks his leg, then rents a plane in which they get stoned and fly to Aspen, only to lose his heroine to a rock star and break his back upon arrival, the balance of *The Confessor* is a sober retrospective from rock's own Harpo Marx. The maniacally drunken slide whiplashing in double-tracked fury with McGuinn-pristine phased 12-string that paved the route to Rocky Mountain Way is Summerized, replete with Hitchcock-ironic subtextual barnstorming quotations, on the bone-chilling title track. With guest appearances from Randy Newman ("Dear John" is bittersweet black humor accompanied by solo acoustic piano) and Waddy Wachtel ("Good Man Down" finds Wachtel's mega-dense metal washes supporting Joe's careening slide storming dangerously out of control), *The Confessor* is as deliciously extreme as anything Walsh has ever delivered.

—Bruce Malamut





Dire Straits BROTHERS IN ARMS Warner Bros.

Brothers In Arms is Knopfler's equivalent to Lennon's *White Album* or Hendrix' *Ladyland*, on which the trademarks which made our hero famous are not cast out altogether, but certainly mutated in an elliptical enough manner to risk the superstar's hold on the Top Ten terrain. As Mark puts it on "One World," he can no longer "get no fancy notes / on my blue guitar / just can't get no antidote for blues." It's not that *B.I.A.* is quite so radically different than time-tested Straits, but more like a semi-chaotic and impressionistic expansion of the Straits' straighter roots; die-hard Knopfler fans will rejoice in this aesthetic maneuver (like, we knew he was capable of this and it was just a matter of time) as much as pop radio programmers will short-sightedly bemoan the downfall of a long-term asset.

Hanging out on a limb with Mark for this affair are Sting (singing brilliant harmonies on the ace dance

track "Money For Nothing (Chicks For Free)") and a corral of musicians' musicians tough to match. With the likes of John Illsey, Terry Williams, Jimmy Maelen, Omar Hakim, Mike Mainieri, Tony Levin and the Brecker brothers adding fuel to Knopfler's sonic fire, tracks such as the Scot 'trad title ballad, a frightening psycho-emotional melodrama entitled "Ride Across The River" (having about as much to do with a river as Neil Young's similarly allegorical "Down By The River") and the punchy avant-pop workout, "So Far Away" detail a consciousness raised in sharp focus for *B.I.A.* Romantic as ever, Knopfler's newfound willingness to take some attractive chances has paid off handsomely in Dire Straits' greatest album ever, arguably their first true classic.

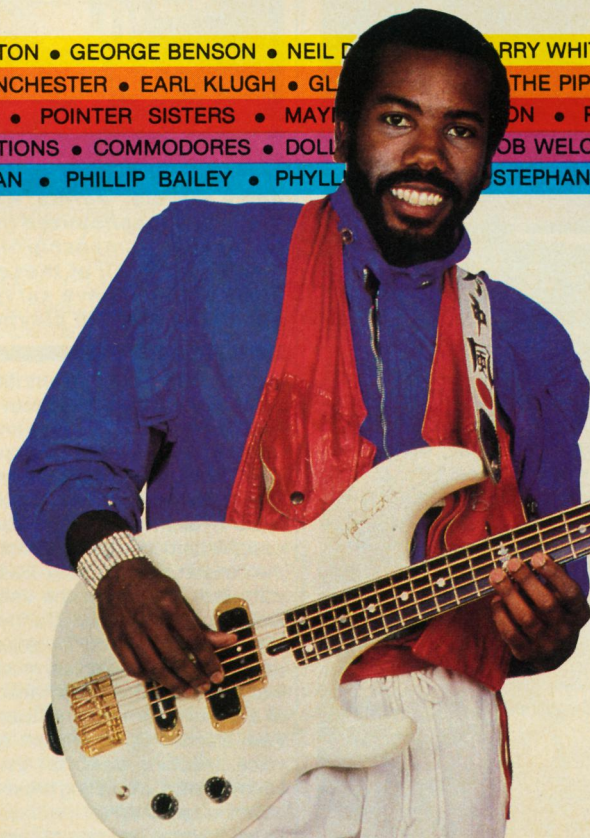
—Bruce Malamut

BEYOND EXOTICS

Roy Buchanan/When A Guitar Plays the Blues/Alligator Quite simply, the best album he's ever waxed, with strong material and support, overpowering chops and the right touch of studio effects. *** **Lonnie Mack/Strike Like Lightning/Alligator** Produced by disciple Stevie Ray Vaughan, who breaks out his own ax for five cuts, this lp does just like the title says. *** **Carlos Santana/Beyond Appearance/Columbia** Few guitarists can make their axes weep or sing the way this man can; and here he lays some delay-induced roars and wang-bar trickery over his Latin polyrhythms as well. *** **Nile Rodgers/B-Movie Matinee/Warner Bros.** The maestro maps out some new turf in the land of the good groove: Witty, highly danceable and some terrific guitar spots like the backing riff on "State Your Mind." *** **Stanley Clarke/Find Out!/Epic** Stanley cuts back on the pyrotechnics and moves further into the funk, with some help from friends like ace Eddie Martinez and solid results. *** **Al DiMeola/Cielo E Terra/Manhattan** In which Al foregoes flash for a more melodic acoustic adventure—a refreshing change for him and us. *** **Fenton Robinson/Night Flight/Alligator; Son Seals/Bad Axe/Alligator** Some guys try to bury you under blizzards of notes but still can't do for your soul what these fellas can do with a handful. Why say more? *** **REM/Reconstruction of the Fables/IRS; Long Ryders/Native Sons/Frontier; Bongos/Beat Hotel/RCA; Lone Justice/Lone Justice/Geffen; Slicker Boys/Cybernetic Dreams/Twin/Tone** Psychedelia forever? Well, depends. Peter Buck's part-work is still excellent, though the material is stretching. The Ryders combine mid-period Stones and Yardbirds with Everly Bros., Byrds, and San Francisco psychedelia and get impressive results. Bongos feature outstanding Beck-flavored axwork. Shitkicking guitar and Maria McKee's formidable pipes propel LJ through lackluster tunes and arrangements. SB's 1983 classic straddles garage bands and psychedelia. *** **Nils Lofgren/Flip/Columbia** Some tasteful and melodic guitar on these tracks laid down during the five-week break between Bruce's US and Japanese tours.

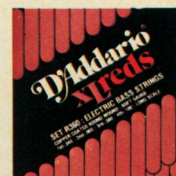
—Gene Santoro

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WAX MUSEUM

Psychedelic Axmen

By Gene Santoro

The whole psychedelic scene has been ridiculed—perhaps justly—for its excesses: half-hour solos by musicians who would have been hard-pressed to fill out one chorus *really* well, sloppy or non-existent arrangements, incoherent lyrics, embarrassing vocals. And yet—as with punk, as with the garage band aesthetic from which it sprang—acid rock served up some important messages with the music. First, *anybody* could play, and

did. As it had been by the bad boys of rockabilly a generation earlier, the guitar was reclaimed as the natural voice for the music of a generation. (Not coincidentally, there was a lot of rockabilly showing in the seams of psychedelia's musical synthesis.) Second, energy—musical energy to dance and feel good to—became *the* priority. The artsy flatulence of seventies arena-rock would have been totally out of place in the mid- to late sixties dance halls that the psychedelic

bands inhabited. Third, the most important here, there was an awful lot of great guitar music. Here's a map for the musical trip; enjoy.

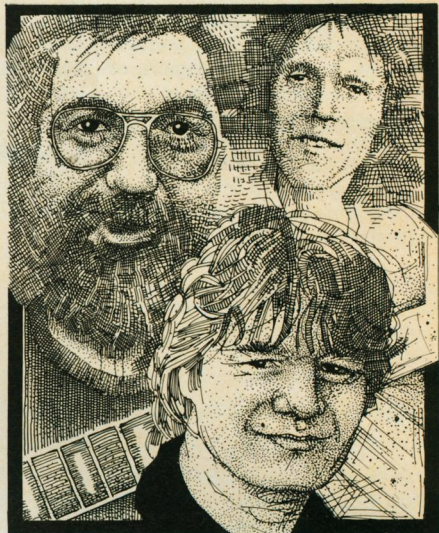
In a very real sense, Jerry Garcia was the figurehead of the San Francisco rock scene. With the rest of the Grateful Dead, he defined the psychedelic sound from its earliest days, when the not-yet Dead were called the Warlocks and functioned as a sort of house band for Ken Kesey and his Merry Pranksters. His musical background was more folkie and bluegrass than blues-based: the early Dead often featured Dylan tunes like "It's All Over Now, Baby Blue" or Tim Rose's haunting "Morning Dew," but transmogrified by Phil Lesh's inventive loping bass and Garcia's characteristic attack-off the beat, flurries of triplets, long slides up and down the neck ending in tangy hammer-ons or pull-offs. Their standard opener was a driving version of "Dancin' In The Streets." Their first album showcases a smokin' arrangement of Sonny Boy Williamson's "Good Mornin' Little School

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It was a guitar gathering made in fret heaven. Three of New York's leading fretboard sharpshooters, John McCurry, Jeff Golub and Eddie Martinez got together to do the thing most important to them after guitar playing—playing poker. Instead of chips, however, they were using copies of the magazine

that means more than money to most guitarists. "I'll raise you one Jeff Beck issue," said McCurry, responding to an inside straight from Golub. "I'll see that and I'll call with a Ron Wood," answered Golub. Martinez stood pat. He was holding a royal flush—a complete collection of Guitar World back issues.



Jerry Garcia, Jorma Kaukonen and Steve Miller epitomized the LSD-happy-go-lucky licksmanship of the San Francisco sound. All of these axmen, curiously enough, have survived the holocaust and are still playing strong.

Girl." By their second album, they'd settled more on the softer side of the groove, at least in the studio; live they could still turn on the juice, as their *Live/Dead* lp demonstrates.

Still, the important thing about the Dead was their populism—who is more avid than a Dead Head?—and their musical mirror of that populism, the democracy of their instrumental voices, their ensemble approach. Bassist Lesh, along with Jack Casady of the Jefferson Airplane, took a cue from Paul McCartney and Motown's James Jamerson and developed his bass lines as independent melodies, much more complex than the straightforward if frantic boogie patterns of a Samwell-Smith or a Chas Chandler. Bob Weir blended in his rhythm guitar as a third voice, reaching down for the bottom during Lesh's climbs, clustering broken chords around a Garcia vamp. When it worked, the interaction created some amazing tapestries of sound.

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WAX MUSEUM

The Jefferson Airplane sought a similar musical density, though theirs was broader in scope: better vocals, a range from ballads to heavy raunch, stronger arrangements. Lead guitarist Jorma Kaukonen tended to use his guitar as another kind of voice against the choral, sometimes hypnotic effect that vocalists Marty Balin, Paul Kantner and Grace Slick produced. Partly as a result, he didn't use the guitar's range as fully as he did later with Hot Tuna, sticking more to the middle of the neck for his snarls and screams on tunes like "Somebody

their folkie aesthetic for a piece of the new sound. Quicksilver Messenger Service had a big FM radio success with "Pride Of Man," which captured their version of acid-rock: the over-driven twang-bar guitar licks punctuating the anguished vocals. Cipollina could play with an earthy immediacy that contained Quicksilver's tendency to noodle; when he left the band in 1970 they collapsed of their own weight.

Across the other part of the Bay in Berkeley, Country Joe McDonald and Barry "The Fish" Melton made their own successful transition from political folkies to psychedelia with a spice of activism. Melton became one of the best guitarists of the distorted, vibrato-laden style, playing his instrument off Country Joe's own vibrato-laced voice and David Cohen's Farfisa organ. "Not So Sweet Martha Lorraine" demon-

strates that ability perfectly, while in the waltz-time "Porpoise Mouth" he weaves a medievalish line around the vocals that he detonates into a fuzz-toned solo. He had range and class.

Class was one thing Steve Miller always projected. The Steve Miller Band (with Boz Scaggs sharing lead vocals in the early days) combined polished ballads with polished blues with polished psychedelic musical clouds of sound. Miller may have come to San Francisco via Texas and Chicago, but his instincts were for the gloss rather than the guts of the music he purveyed. Having said that, it's only fair to admit that when he comes out from behind the silk screen he can play pretty fair blues; and if his music fails to project the rough energy of other acid-rockers, at least it has coherent arrangements and some clever ideas, like the

Moby Grape was born when the Airplane's former drummer, Alex "Skip" Spence put down his drumsticks and picked up an electric guitar. The Grape blasted out high-energy music made even more intense by clockwork arrangements. There isn't a wasted note to be found on their first album.

To Love" and "3/5 Of A Mile In 10 Seconds." Casady, on the other hand, never stayed still for long—at least on his bass' neck, since the only parts of his body that moved when he played, aside from his hands, were his elfin eyebrows. His touch ranged from the slamming fuzz-toned chords of "The House At Pooneil Corners" to the funk of "Plastic Fantastic Lover" and the filigreed line of "Lather." With Kantner on 6- or 12-string holding the middle together, the Airplane pumped out an enormous sound—they were once clocked at over 110 db at the back of the Fillmore.

Moby Grape was born when the Airplane's former drummer, Alex "Skip" Spence put down his drumsticks and picked up an electric guitar. The Grape blasted out high-energy music made even more intense by clockwork arrangements. There isn't a wasted note to be found on their first album, which features such classics as "Omaha" and "Changes" and "Hey Grandma." And they could write and sing ballads with aching harmonies, like "8:05" and "Naked If I Want To." With Spence and Peter Lewis coordinating their rhythm work, Bob Mosley's rolling bass lines, and Jerry Miller's biting and succinct guitar riding atop it all, the Grape cut through the excesses of psychedelia: they were tough and tight and very, very good.

Across the Bay from the Haight in Sausalito, guitarist John Cipollina, bassist David Freiberg and vocalist/guru Dino Valenti were trading in

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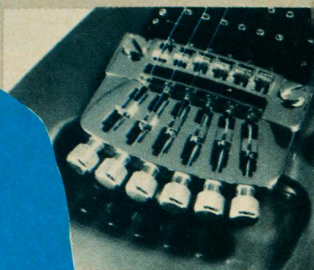
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use of seagull sounds in "Children Of The Future"—an effect Jimi Hendrix would perfect and adapt to his own much more powerful "1983."

For sheer energy and excess, though, nobody could top Big Brother and the Holding Company.

Barry Melton became one of the best guitarists of the distorted, vibrato-laden style. "Not So Sweet Martha Lorraine" demonstrates that ability perfectly, while in the waltz-time "Porpoise Mouth" he weaves a medievalish line around the vocals that he detonates into a fuzz-toned solo.

Most famous as the band Janis Joplin fronted and then left, they provided the perfect context for her own offhand intensity, despite their technical faults. Sam Houston Andrews III isn't likely to enter whatever passes for a guitarist's Hall of Fame unless his co-entrants are Johnny Ramone and the like; but listening to the band punch its way through "Piece Of My Heart" and "Ball And Chain" should remind anybody that rock and roll is about power.

One of the last and most unusual hybrids to emerge from acid rock was Santana. The beat was Afro-Cuban, powered by a trap drummer, a conga player and a timbales player; and soaring over it all, the Hendrix-drenched guitar work of Carlos Santana. Like many of the best blues players, Santana's solos tended to explode in powerful riffs rather than sustained lines, and he could find microtones that really hurt. "Soul Sacrifice" became an anthem for good reason—all that beat left no room for the slack noodling that many of the bands had begun to proffer as music. Like rockabilly, acid rock had a very short lifespan, but big effects.

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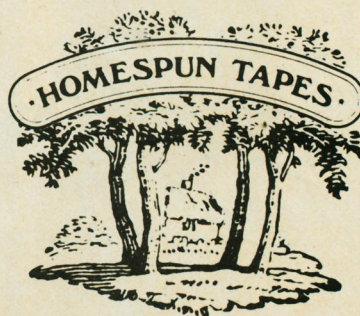
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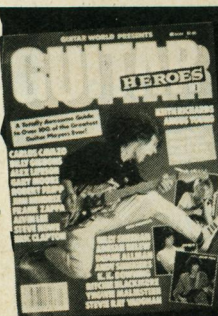
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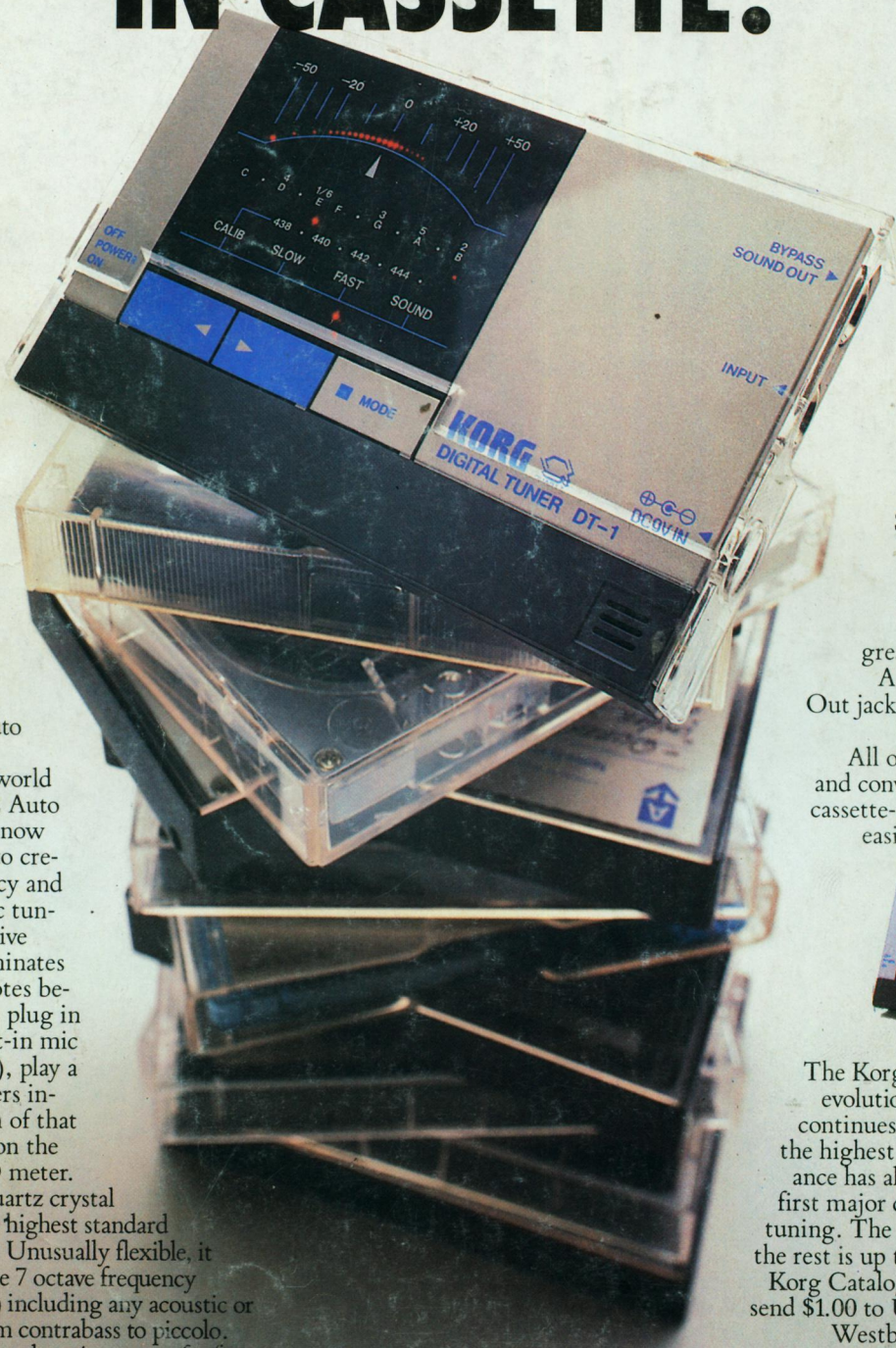
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